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THE NATIONAL THEATRICAL WEEKLY

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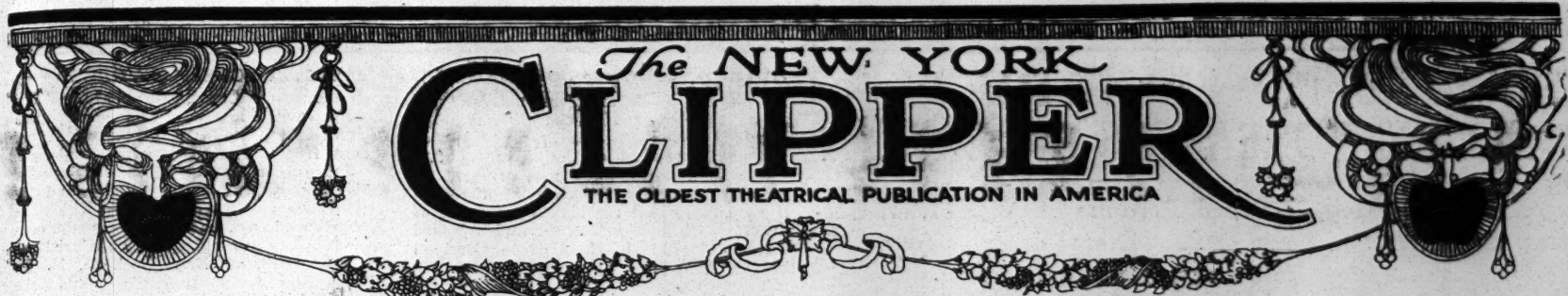
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T. M. A. FACES SPLIT IN RANKS OVER ADOPTION OF EQUITY SHOP

Several Managers Anxious to Meet Equity Officials to Adjust Shop Rule While Others Declare It Is to Be War to the End—Gillmore Invites Conference

The Touring Managers' Association is facing a split in its ranks as a result of the referendum vote of the Actors' Equity Association which was overwhelmingly decided in favor of the "Equity Shop."

Gus Hill, president of the Touring Managers' Association, when interviewed declared that he was not minded to brook any interference in his business by the Equity Association and that should that organization press its demands he would wire every one of his shows and close down at once. Furthermore he added that he would bring the matter to court to decide once for all whether the Equity had the right to legitimately interfere in the theatrical enterprises of the members of the Touring Managers' Association. When asked if the members of the T. M. A. as a whole were likeminded, Mr. Hill was vigorous in his remarks concerning the unanimity of the members of the organization over which he was the head.

A new turn has been given to the situation, it developed recently, by the receipt of a letter by the Touring Managers' Association from Mr. Gillmore, the executive secretary of the Equity. This letter proposes that the two associations come together to iron out their differences. It purposes to arrange some amicable agreement under which the road managers could operate without unnecessary hardship that would, as is threatened, bring about unprecedented conditions through the closing of the shows now on tour. According to Mr. Gillmore, the sending of the letter was a result of a visit by one of the T. M. A.

men who asked him to arrange a meeting between the two organizations.

When interviewed recently many members of the T. M. A. displayed a somewhat different attitude toward the question than on previous occasions when the proposed Equity shop plans were being discussed. Though still maintaining that the demands of the Equity Association were unreasonable and even "un-American," they displayed great interest in the overtures which the Equity had made and expressed hope that a working agreement would be reached.

Another phase of the situation that has developed indicates the possibility of a break among the members of the Touring Managers' Association. Several of them when interviewed declared that though they were averse to breaking away from the parent body there was the possibility that many of them might make individual agreements with the Equity Association quite apart from any decision which the Managers' Association should officially reach.

The members of the Touring Managers' Association, which is composed of owners of road attractions, are said to represent more than seventy-five per cent of the theatrical managers of this country. It comprises a hundred managers and employs approximately five thousand actors. It is not included in the agreement made in 1919 between the Producing Managers' Association and the Actors' Equity. By the provisions of this agreement the members of the Producing Managers' Association do not fall under any Equity rulings until the year 1924.

"TAVERN" ACTOR MISSING

CHICAGO, Ill., March 14.—Edward, "Eddie" Badger, who plays the part of the Sheriff's assistant in George M. Cohan's production "The Tavern," now at Cohan's Grand, is missing. Badger disappeared on Friday evening and up to date has not been found or heard from. Joe Vion, manager of the company informed detectives that Badger left his hotel at 7:30 on Friday evening, and did not show up at the theatre at curtain time. He was not heard from on Saturday, Sunday, or today. Vion expressed the belief that he had come to some harm, for he carried a large sum of money in his "grouch bag," which he wore around his neck. In this he kept his savings, which according to members of the company he was preparing to invest in a new vaudeville act.

"ALLEY" THEATRE TO OPEN

CHICAGO, Ill., March 14.—Back yard playgoers on the North Side will receive fresh impetus soon, when Chicago's newest playhouse, the Alley theatre, a 200 seat midget place of amusement, is opened in the rear of 1160 North Dearborn street. Architect Robert Owen is now working on the plans which will convert the garage in the rear of the one time John Jewett residence into one of the most luxurious of our several "little theatres."

RUTH ST. DENIS SHOW OUT

SAN FRANCISCO, March 15.—Ruth St. Denis and Ted Shawn in "Dance Music and Poetry," will play four consecutive Friday afternoon performances at the Players Theatre in this city, beginning March 18. Season tickets are being sold at \$10 each, with single admissions topping \$3 plus war tax. Craig Ward, actor-poet, and Orin Thompson, concert pianist, are billed with the stars. The company has been playing one night stands in the vicinity of the city, the admission prices ranging from 50 cents to \$2 top.

CHURCH SERVICES IN THEATRE

The Morosco Theatre has been engaged for every Sunday beginning March 20, by the Ninth Church of Christ, Scientist. Regular church services will be held at 11 A. M. and 8 P. M. The intention of the church is to meet the convenience of members of the theatrical profession who are of this faith.

DOROTHY BERNARD SUES

CHICAGO, Ill., March 14.—Dorothy Bernard is suing her husband, George Bernard for divorce. In the bill she charged Bernard with cruelty and drunkenness and asks alimony and the custody of their child, four years old. The case will be heard early in April.

ACTOR COLLAPSES—PLAY ENDS

"Smooth as Silk," the new Willard Mack play which has been running at the Lexington Theatre, came to an untimely end on Saturday and in consequence thereof the house is dark this week.

Mack, the actor-playwright, collapsed on Saturday afternoon while playing his role and is now confined to his apartment in the Hotel Narragansett.

He had been on the stage only a few minutes when it was noticed from the way he spoke his lines that something was wrong. The curtain was rung down, and Mack soon afterward became unconscious and was taken to his home for medical treatment. According to his physician, Mack's breakdown was due to overwork and prolonged nervous strain. Mack wrote and produced "Smooth as Silk" in two weeks. It was said that he had not slept well or eaten regularly for several days prior to his collapse. His understudy, Royal Stout, finished out the performance. "Smooth as Silk" was said to have good financial possibilities, and negotiations for moving it into a downtown house were under way at the time of Mack's collapse.

USES PHONE TO EVADE SPEC. LAW

Reuben Miller, who conducts a ticket agency at 1560 Broadway, was arrested last week for violating the speculation ordinance. He was held for examination. He claimed to have been within the law, inasmuch as by means of a callphone, which he installed in his transom, he could sit back in his store and talk into the instrument without in any way violating the hawking ordinance.

Ticket speculators are watching this case with much interest, as its decision will determine whether or not they can install a device of this kind, and still announce their wares to the passing public without violating the newly passed speculation law.

DANCER SUES CHARLES HART

Suit for damages of \$25,000 has been started against Charles Hart, a musical comedy singer, by Dorothy Olive Clark, a dancer, who charges that she was permanently injured when struck by Hart's automobile while crossing Broadway at Forty-fifth street on January 13.

The complaint of the young dancer—she is only sixteen—alleges that the injuries she suffered from Hart's careless driving will permanently prevent her from dancing and performing on the stage.

"HITCHY-KOO" FOR LONDON

CHICAGO, Ill., March 14.—Raymond Hitchcock plans to take "Hitchy Koo" to London as soon as he has finished its present American tour. G. P. Huntley and most of the chorus will go with him, the remainder of the featured members of the cast staying at home.

LOEW DIVIDENDS DECLARED

The directors of the Loew Theatres, Inc., have declared a quarterly dividend of two per cent on the common stock and in addition an extra dividend of one and a half per cent.

"ATHLETIC NIGHT" AT FRIARS

The Friars' Club will hold an "athletic night" on March 21. Six bouts between well-known pugilists will be put on in addition to several other interesting events.

"NEMESIS" A THRILLING PLAY

ATLANTIC CITY, March 14.—With the usual consistency and measured construction of accumulating plot that distinguishes the Augustus Thomas authorship, there was introduced to an audience at the Apollo tonight, the newest play by that author.

In "Nemesis," Mr. Thomas has challenged the fates as they work their retribution through the modern criminal system by the use of finger prints, which he proceeds to prove are not a thoroughgoing method of absolute conviction.

This theory he has developed in a highly sensational manner, using as his chief character the most cold blooded domestic man that could possibly be conceived.

In a society that is spending its after dinner hour in comment over the new book on mental study by one of the dinner guests broken by the prosaic diversion of bridge, Mr. Thomas has quietly introduced a disturbing interruption, the love of a widowed sculptor for the young wife of the solid-headed business man who is host.

At the artist's studio of the second act the husband views a bust of the wife, which has been prepared as an excuse for her presence at the studio. Though the audience is unaware at the time, the husband takes impressions of the sculptor's finger prints from a pliable piece of clay.

The third act moves to the wife's boudoir where we see her call the lover by phone, at the husband's command, and invite him to see her immediately. She discovers a note of her own in the husband's hand and we witness a gripping struggle, followed by a death thrust with a feminine bureau tool.

He immediately draws forth a rubber finger piece and produces impressions of finger prints upon the dressing table, the door knob and other vital spots. The whole action is of the coolest, calmest, unemotional attitude imaginable. The lover arrives before the house, knocks, receiving no answer enters and shortly returns to the street where he speaks with the husband and an officer on the beat. The strange actions of the artist induce the husband and officer to enter the house, where the murdered wife is discovered.

The fourth act shifts to the court of General Sessions where a liberal portion of a very realistic cross examination of the accused is given, though the dialogue is more dramatic than essential. The trend of the court scene is to prove that finger prints form such incontrovertible evidence that other details are of no consequence.

In a final scene before the walls of Sing Sing, the husband awaits the murder of the lover, which he has prepared. As the witnesses file forth he proves to his companion, the district attorney, that the man was not guilty and that his own desires for retribution have been aided and abetted by the Empire State.

Emmet Corrigan brought forth every tiny bit of unfeeling pessimism that existed in the husband. Never for a moment did he have a heart, save it was weighed in gold. Pedro Decordoba finished the artist with a nervous fear and thrill in the courtroom scene that put a new touch to his very versatile career. Roland Bottomly was among the guests with John Craig as theorist, who seemed to have an uncanny insight into the human expression of underlying thoughts.

Marie Goff, Carlotta Monterey, Eleanor Woodruff and Ethel Winthrop were the women and there was a very large surrounding cast.

CONCERTED MOVEMENT TO OPPRESS THEATRES UNDER WAY

Organization Seeking So-Called Reforms Stronger Than Suspected, Warns Brady After Cross-Country Tour. Forces Are Well Organized and Trained

William A. Brady, president of the National Association of the Motion Picture Industry, returned last week from a tour of the country, in which he has been making a strenuous effort to combat the "blue law" and anti-amusement measures which are being proposed by reformers all over the country. Brady declared upon his return that he had observed a concerted, solidified movement, extending across the nation which threatened oppression of the theatrical and amusement industries in general, as well as personal liberty. Of his observations during the tour, Brady had this to say: "The attempt to regulate the habits of the amusement-loving public is the work of an organization far stronger than is generally imagined, functioning expertly, and with its tentacles touching every city, hamlet and town in the country."

"I was amazed to discover," said Mr. Brady, "that no matter where I went the arguments were identical, their mode of presentation the same. I saw legislators hooted in State capitols by organized bands which seemed to me to have been rehearsed for the part. When so-called reform measures were under discussion in legislative chambers, the galleries were invariably packed and everywhere there appeared to be a claque of iron palmed men and women who knew perfectly why they were there. In practically every capitol I got the impression that every move made by these self-appointed guardians of public welfare was staged, and well staged."

"No one who has not been out through the country recently can appreciate what

these fanatics purpose and what they are to an alarming degree accomplishing. Their determination to be the sole arbiters of the pleasures of your life and mine goes far deeper than censorship of motion pictures, Sunday closing of baseball and the like. Those things, in their master minds, are merely the beginning of an indigo millennium in which they see themselves crowned with blue halos. Recently in both North Dakota and Utah bills were passed prohibiting men smoking in public. That is an example.

"The only laws that these persons recognize as safe are those that they draft themselves. Their attitude toward the motion picture, for example, is indicative of this. During the war there was no question of legislation affecting the movie. It was daily proving its worth as an agency of propaganda and as a morale builder to millions of troops in France. But since the war the motion picture has suddenly developed faults, and now what on the screen educates and instructs cannot perform those vitally important functions except at the dictation of these people.

"The public conscience is sometimes slow to awaken. We don't take things seriously until they become so serious as to precipitate a crisis. That crisis, in connection with this reform agitation in my opinion is here now, and once the American public awakes to a full realization of what this mad minority is trying to put over on it, we may hope for a nation-wide wave of wrath that will put the blue laws and their backers where they belong."

Brady's remarks created a sensation.

MINISTERS CONDEMN DANCE

ASBURY PARK, March 12.—The ministers forming the New Jersey Conference of the Methodist Episcopal Church, in convention here, unanimously passed a resolution condemning and flaying the American National Association of Dancing Masters for having named a new dance the "Wesleyan," professedly to conciliate the Methodists on the dance question.

The resolution, which was passed while the convention was boiling with indignation, was introduced by Rev. George Ridout, conference evangelist. It is as follows:

"Whereas the American National Association of Dancing Masters have created a new dance which they have called the 'Wesleyan' in order to conciliate, if they can, the Methodists on the dance question."

"Resolved that the New Jersey Methodist Episcopal Conference view this action of the dancing masters with disdain and hereby register their protest at this most disgraceful attempt to associate the revered name of our founder with the modern dance and its sensuous and shameful heredity. To name an unholy dance after the name of the holy Wesley is nothing short of an outrage on decency and a direct insult to Methodists everywhere."

"Resolved, that we maintain an incessant and unrelenting hostility to the dance institution in every form, regarding it as inimical to purity, destructive to piety, a menace to our church work and a source of unmitigated evil wherever permitted and practiced."

STOCK AT THE LYRIC

PHILADELPHIA, Pa., March 14.—The Lyric Theatre of this city will become a stock house during the Summer months. Lawrence Shubert has acquired a lease on the house for the next few months, and it is his intention to organize a stock company and put on Broadway successes during the heated spell. At present Mr. Shubert is the manager of the Shubert Theatre on South Broad street, this city.

ACTRESS SUES FOR \$7,800

The A. H. Woods Producing Company has been made the defendant in a suit brought by Marie Alexander, who played in "Friendly Enemies," for \$7,800 damages she alleges she suffered because an agreement she had made for her services with Martin Herman, manager for A. H. Woods, was not fulfilled.

According to her complaint, she was hired on January 27, 1919, by Herman, to play the part of "Mrs. Pfeifer" in the play, beginning on September 1, 1919. During this engagement, she states, she received an offer from David Belasco to act for him the season of 1920-1921 at the salary of \$150 a week. Upon informing Mr. Herman of this offer, she alleges, he told her that Belasco could not employ her for the coming season, as the A. H. Woods company required her services for that period.

Accordingly, says Miss Alexander's complaint, she accepted the offer of the defendant concern to rehire her for the season beginning September 1, 1920, and ending July 1, 1921, and, relying on the agreement, she informed Belasco she could not accept his offer.

After the closing of the season of 1919-1920, she claims, and from time to time between July, 1920, and October, 1920, she offered her services for the coming season but the defendant concern has refused to allow her to perform.

Alleging that she has lost the benefit of the Belasco contract, which she states was worth at least \$7,800, she asks for a judgment against the A. H. Woods Producing Company for that amount and interest and the costs of the action.

THEY PAID HIM FOR IT

LONDON, Eng., March 14.—In a speech made at the big Rotary Club luncheon here, Sir Harry Lauder told the company present that he never regretted having given some of the best years of his life to America. "Mind ye," he added, "they paid me for it. Aye, mon, that's more than some of them can say here in London."

ACTRESS VIOLATED SULLIVAN LAW

Miss Emma Harrison, an actress, said to be the intended victim of attempted burglary at the Hotel De France on March 10, which resulted in the arrest of two young men as suspects, was arrested on Monday charged with violating the Sullivan Law, which forbids the carrying of firearms without a license, and released under \$500 bail by Magistrate Corrigan in the West Side Court.

The two suspects, who gave their names as Louis Marks, 2904 Twenty-fourth street, Brooklyn, and Alfred Jacobson, 16 East 108th street, Manhattan, were arrested at the Hotel De France by Detective Patrick Maney, who found them in a room which had been engaged by one of them. Detective Maney said that Miss Harrison recognized the men as the intruders at whom she had fired a shot from her revolver when they broke into her room while she was in bed. Later on the witness stand she denied that she had identified them, and admitted that she had known Marks, the younger of the two suspects, for a year.

Both Marks and Jacobson are under \$2,000 bail.

"LITTLE WOMEN" MATINEE

"Little Women" will be the vehicle for the American Academy of Dramatic Arts' ninth production of the season and will be presented this Friday afternoon in the Lyceum Theatre. Next Monday afternoon the Academy will present for the first time in this country "The Honeysuckle," a drama in three acts by Gabrielle d'Annunzio. The graduation exercises of the school will take place on March 22 in the Lyceum Theatre, when addresses will be delivered by Margaret Anglin and Frank Bacon.

STUDENTS TO GIVE PLAY

WASHINGTON, D. C., March 14.—The students of St. Johns University will give a three act play "Bachelor Hall" at the Carroll Hall of the University on April 11th and 12th. In the cast will be C. Weller McCarthy, Joseph Bowling, Francis De Salles Quaid, Hugh Downing Carr, Joseph Cipolari, John McDonnell, Felix Fleury, Charles Graff, John McGinness, James F. Elliott, Walter J. Costello, John W. Ridenour, Leyden Keefe and Ernest Kessler.

ZOO FORCED TO SELL ELEPHANT

CHICAGO, Ill., March 14.—"Big Babe," an elephant donated to the Zoo at Rockford, Illinois, by the Ringling Brothers circus some years ago, has been sold. It cost the city of Rockford \$4,000 annually to keep the beast decently fed, housed and cared for. The elephant threatened to bankrupt the zoological society and was therefore sold to relieve the situation.



LARUE MACK
of Skating Macks
Booked Solid

FRITZI SCHEFF DIVORCED

WATERBURY, Conn., March 11.—Fritzi Scheff, vaudeville singer and comic opera prima donna, was granted a decree of divorce from her husband, George Anderson, by Judge John P. Kellogg in the Superior Court today. Intolerable cruelty and intemperance was the ground upon which the action was based. The suit was not contested. They were married on Christmas Eve, in 1913, at New Rochelle, N. Y. When Miss Scheff took the stand, she testified that Mr. Anderson was "a charming husband and a wonderful companion when he was sober, but when intoxicated he was brutal." And she continued, "I really loved him and did everything on earth to make him stop drinking. Some time ago I sent him to the Waterbury railroad station with \$275 to get some tickets. Many hours later he returned without the tickets, and said that he had spent \$27 drinking with some friends. He refused to give me the change; it was the only cash I had on hand and the banks were closed." In her complaint Miss Scheff stated that Anderson struck her three fierce blows and because of the injury to her face, she was compelled to cancel a Toledo engagement. At other times, too, testified the actress his conduct at a New York hotel was mortifying.

After the hearing was over, Miss Scheff boarded a train for New York, and requested newspapermen who were present to say a good word for Mr. Anderson, remarking: "Remember boys, he is a gentleman when he isn't drinking."

Miss Scheff's first husband was F. W. G. Carl von Bardeleben who resigned his German army commission after his marriage in 1902, coming to America with his bride. Seven years later she divorced him and married John Fox, Jr., the author and playwright. She divorced him in 1912.

PIANO CAUSES A MIX-UP

QUEBEC, March 14.—A violent outbreak was narrowly averted at the last concert of the Ladies' Musical Club in Columbus Hall last night as the result of a difference of opinion between Madame Berthe Roy, pianist of Montreal, and the club.

After she had been engaged to play, Madame Roy refused to use the piano supplied by the club, and Madame Eva Pionffe-Stopas was engaged to replace her. Later Madame Roy informed the club that she would play but her services were then refused.

When the audience entered the hall last night, handbills were distributed, stating that Madame Roy had come to Quebec to fill her engagement, but she had been refused the right to play on the concert piano she had selected. When then Madame Roy walked into the hall an insistent clamor for her broke out and for a time the concert was interrupted. Order was not restored and the concert could not continue until she had left the hall.

SHUBERTS TO DO "BLOSSOM TIME"

The Shuberts have in preparation a new three act musical play entitled "Blossom Time." Much of the score is based upon melodies from the compositions of the famous composer, Franz Schubert. The book and lyrics are by Dorothy Donnelly and the score has been arranged by Sigmund Romberg. Prominent in the cast are Ralph Herz, Colin O'More, Bertram Peacock, Olga Cook, Leeta Corder, Zoe Barnett, Eugene Martinetti, Frances Holliday, Ethel Branden, Maude Hayward, Yvan Servais, Robert Payton Gibbs, Frank Ridge, Paul Kerr, Joseph Toner and Raymond Metts. Frederick Stanhope is rehearsing the new production.

KOSLOFF AND WIFE REUNITED

LOS ANGELES, March 14.—Theodore Kosloff, the dancer, and his wife were reunited here today after seven years of unavoidable separation. When Kosloff arrived in this country seven years ago, his wife, with her child, expected to join him within a year. Soon after she went to England and the ensuing unsettled conditions caused her to remain there until recently. For a time she was detained at Ellis Island as a result of the child's illness.

CHICAGO THEATRES DECLARED UNSAFE BY BUILDING COMMITTEE

Council Committee on Buildings Conduct Secret Investigation, and Announces That Alterations Must Be Made at Once or Houses Will Be Closed

CHICAGO, Ill., March 14.—The Council Committee on Buildings, which has been conducting a secret investigation of the theatres in the city, upon the completion of the inspection, today announced that alterations in the fire safety and ventilation systems in practically all of the houses would have to begin immediately, or the theatres would be closed.

The inspection included the principal theatres in the loop district, and according to the committee report, disclosed a "very dangerous condition existing in several of the more prominent theatres." In the findings of the investigating committee the names of the theatres declared unsafe have not been mentioned. However, the proprietors of several houses have been notified of the conditions existing in their theatres and alterations in each house have been ordered.

The committee reported that in one theatre the wiring system was so poor that when the bulbs were changed from one socket to the other the house was in total darkness. Another house, it is said, has its heating plant installed directly under the stage, and employs an automatic stoker system, which, when in operation, shoots flames that come within

two inches of the stage flooring. The Star and Garter, a burlesque house, was found to comply entirely with the city building, fire and health ordinances, and was declared in better condition than any of the leading loop theatres.

A portion of the committee report follows: In various of the neighborhood movie, burlesque, vaudeville and other theatres we found poor ventilation, fire exit doors blocked or failing to work, extra seats installed in violation of the fire safety ordinances, ashes and other debris piled up against exits, wooden furnishings in the second story theatres, stagnant water in basement where performers dress and bad toilet conditions, installation of seats in rear aisles in violation of ordinance, wooden fixtures on stage, blocking of aisles by building of windshields at rear of theatres, keeping open doors of operators' booths, maintaining wooden lockers and failure of windows to work properly.

"All theatre managers in Chicago will have to clean up and make their places safe for the benefit of the public," declared one of the prominent aldermen, "or we will have their houses closed inside of twenty-four hours."

NOVEL CONTRACT CASE HEARD

The case of Charles Roehr, vaudeville actor, against Robert M. Snyder, manager of the Lincoln Theatre on 145th street, whom he is suing for \$200 damages, alleging breach of contract, was reheard in the Third District Municipal Court on Monday, after a preliminary hearing the previous week, but the Court reserved decision.

Roehr, who has a mechanical act in which two men ride bicycles on rollers high up on a revolving platform, alleged that he entered into a contract with Snyder to appear at the Lincoln Theatre for four days, beginning February 10, at a salary of \$200 for the engagement. After the first performance, asserted Roehr, he was discharged without cause, and received no remuneration.

Snyder claimed that the revolving apparatus refused to revolve at the first performance, and according to the terms of the agreement either party had the right to terminate the contract after the first performance.

The case involved a point of law, as the termination clause upon which Snyder, who is represented by Attorney Harry S. Hechheimer, rested his case is underneath the signatures to the contract. The jury which was summoned to settle whether or not Roehr saw the clause when he signed the contract decided in his favor, and the decision in the suit now rests with the judge.

"WHEEL" FOLLOWS "LIGHTNIN"

"The Wheel," the new play by Winchell Smith, will be presented at the Gaiety Theatre when "Lightnin'." Frank Bacon's record-breaker, ends its run there, which may not be for a long time. This settles the question, raised during the last few months, as to "Lightnin's" successor.

DAVIS SUES BELASCO STAR

Edwards Davis, president of the N. V. A., actor and former clergyman, has commenced a suit for \$10,000 damages against Frances Starr, charging that she induced David Belasco to discharge him after he had been contracted to appear in one of the principal roles in Edward Knobloch's psychic drama "One," which Miss Starr is featured in this season.

Mr. Davis alleges that Miss Starr used her influence with Belasco to secure the dismissal of the plaintiff, to his damage and detriment. Mr. Davis played one of the principal roles in "Daddies" for an entire season under Mr. Belasco's management.

There are no allegations in the complaint of any personal trouble between Miss Starr and Davis.

THEATREGOERS BACK MANAGER

MONTCLAIR, N. J., March 10.—Theatre-goers here are making a strong fight against a decision made by the city commissioners refusing H. H. Wellendrink, manager of the Montclair Theatre, a permit for the construction of a \$500,000 theatre, a site for which had been acquired in Seymour, near Bloomfield Street. When Wellendrink announced the decision from the stage of the Montclair last night, the audience arose and shouted its disapproval, crying "Recall." Before midnight more than 1,000 signatures had been signed to petitions for reversal of the decision.

MILLER GETS FOREIGN PICTURE

George F. Miller has acquired the world rights to "Katherine the Great, a History of Russia," a European made film, exported by the Polish Film Productions of Rotterdam, Holland. The picture was made by the same company that manufactured "Passion," and arrived aboard the *Mongolia* this week. It is to be shown to the press shortly, being now in the process of cutting. Miller has also acquired the world rights to six other European productions.

"CHAMPION" FOR BENEFIT

Grant Mitchell will act in a benefit performance of the "Champion" at the Longacre Theatre, on Wednesday evening, April 6.



MAE TRUDE

New York's Favorite Hostess.

Miss Trude is present nightly in the Grill of the Cafe Beaux Arts, as hostess, and is attracting the elite to that popular resort by her statuesque type of brunette beauty, by her witticisms, and by her gowns.

YIDDISH THEATRE AGAIN SOLVENT

The Modern Yiddish Theatre Company, which has several suits pending against it in the Supreme Court, and against which an involuntary petition in bankruptcy was filed on February 19, succeeded in having the petition dismissed by the United States Bankruptcy Commissioner last week, and is now solvent.

A few days after the petition was filed subpoenas were issued by the commissioner in bankruptcy for the officers of the company to appear before him for examination. A few days later the officers of the company, of which Maurice Schwartz also leading man at the company's Irving Place Theatre, is President, and Mrs. Max Wilner, wife of the Wilner of Wilner & Romberg, the theatrical producers, is Vice-President, got the consent of all the creditors, and subsequently the bankruptcy petition was withdrawn.

The petitioners in bankruptcy were Louis Levene, attorney for the company, with a claim of \$3,000 for services, and two claims for salary of \$50 each said to have been made by stagehands at the Irving Place Theatre. The only asset of the company, according to the petition, was the lease on the theatre. After this petition was filed, Schwartz, the president, put in a claim for \$3,600 for salary he said was due him. Schwartz owned one-third of the company and the remaining two-thirds are in the name of Mrs. Wilner. Abraham Males, counsel for Schwartz, said that since the withdrawal of the bankruptcy proceedings the actor-president had entered into an agreement to turn over his share to Mrs. Wilner. Schwartz will continue as leading man at the Irving Place Theatre until April 23, and will then take over the Garden Theatre, formerly the Jewish Art Theatre on Twenty-seventh street.

One of the suits pending against the Modern Yiddish Theatre Company was brought by Jennette Rooney, known on the Yiddish stage as Jennette Paskiewitz, for breach of contract. According to Mrs. Rooney's complaint, she was contracted to act for the defendant concern during the season of 1919-1920 at the weekly salary of \$60 per week, and was also to receive a maximum of \$600 from a "benefit" performance which was to be given for her during the season. The contract also included an option on her services for two additional years, at an advance of \$20 per week each year, and also including a "benefit" performance each season. She claims that she came over from London, where she was then living, after having received \$300 by cable from the defendant for expenses, and acted at the Irving Place Theatre from March 27 to May 17, 1920.

On May 17, alleges Mrs. Rooney, defendant concern exercised its option, and the contract was automatically extended two seasons more. But when she appeared in September, 1920, ready to go to work, the officers of the company would not allow her to perform. Through her attorney, Harry Mesard, Mrs. Rooney is suing for \$8,640, accrued interest and costs of the action.

The answer of the Modern Yiddish Theatre Company asserts that Mrs. Rooney was not willing to carry out the agreement and abandoned it.

The other action is brought by Sophie Weinstein, who alleges she was injured in the theatre while attending a performance. She asks for damages of \$5,000. The answer to her suit asserts that if she suffered injuries in the Irving Place Theatre they were caused by her own carelessness.

THEATRES OPEN HOUR LATER

MEMPHIS, Tenn., March 14.—Following an order given out by Mayor Paine, all theatres and motion picture houses in this city set the hour of their opening ahead one hour, from one to two o'clock, on yesterday afternoon. This will be done every Sunday afternoon, in order that the hour of opening will not interfere with either the church going public or the Sunday dinner hour.

PATCH TO DO "SHEEP & WOLVES"

William Moore Patch will soon place in rehearsal a four-act comedy drama, "Sheep and Wolves," by Arthur Lamb. The cast is now being engaged.

PLANS FOR TRADE BOARD COMPLETED TO ELECT OFFICERS

Hotel Astor Meeting on Sunday to Mark Final Step in Organization of Protective Association—To Co-operate With Other Theatrical Bodies

The final step in the organization of the Associated Theatrical Board of Trade will take place at the Hotel Astor on Sunday, March 20, at 2 o'clock, when the first regular meeting of the organization will be held. For the past four weeks Harry E. Robinson, organizer for the association, and the various temporary officers have been at work whipping the organization around into shape, preparing a constitution, designating executive officers, committees, etc., and on Monday they announced that the work of organization had been completed, and the Board of Trade was ready to begin functioning. The meeting on Sunday will be for the purpose of electing officers, and ratifying the constitution and by-laws of the organization.

Representatives of the various managers' associations, as well as the heads of industries allied with the theatrical industry, and who are not members of the association have been invited to attend, and the heads of several of the large producing firms have signified their intention of attending, and have manifested genuine interest in the organization.

The Associated Theatrical Board of Trade, is an organization composed of the leading firms specializing in theatrical equipment, costumes, shoes, in fact everything connected with the outfitting and staging of a theatrical production. The purpose of the association is to stabilize the business by the establishment of a bureau which will make it impossible for irresponsible producing concerns to obtain large and hazardous credits from dealers

in theatrical equipment. The association was sponsored by an organizing board, composed of members of the most prominent firms dealing in theatrical supplies, among whom are H. Abbott, of the Abbott Scrim Profile Co.; John Brunton, of the Brunton Studios; P. J. Carey, of the P. J. Carey Construction Co.; David Galway, of Paul Arlington, Inc.; Henry Gebhardt, of the H. G. Studios; Fred S. Murray, of the N. Y. Calcium Light Co.; W. E. Pennington, of the R. W. Bergman Studios; W. E. Price, of the Display Stage Lighting Co.; William M. Reardon, of Anna Spencer, Inc., and T. J. Taylor, of P. Dodd Ackerman and Co.

Although the organization's essential function is to be protective, the Associated Theatrical Board of Trade aims to work in complete co-operation with the Producing Managers' Association, which means that litigation between producers and costumers will be cut to a minimum, the new association's present plans calling for an arbitration committee of five members, of which two are to be chosen from the ranks of the managers, to consider business matters involving producers and costumers, builders of scenery, properties, etc.

The idea of the organization is, insofar as possible to protect a producer who is in bad financial straits due to poor business. Instead of a single creditor acting and attaching the show while on the road or throwing the producer into bankruptcy the organization plans to have matters submitted its board for action. In this manner, it is believed that many a producer can be helped over a bad business period and his interests safeguarded.

WIDE OPEN BILL INTRODUCED

ALBANY, March 12.—A series of bills radically opposing the blue law advocates was offered by Assemblyman F. L. Hackenburgh in the Legislature this week. These measures, which number sixteen, would quiet all curfews and permit Sunday sports and amusements.

One of the measures would insert a new section in the civil rights law to the effect that "no citizen to be deprived of, limited or restricted in any way in the exercise of any right governing his individual conduct." The enactment of this bill, which stipulates that no city, town or village ordinance shall be passed that would conflict with this section, would wipe out all local curfew laws, and ordinances such as those which prohibit the exhibition of moving pictures on Sunday, the giving of theatrical performances on Sunday or the opening of places of business on the Sabbath.

HENDERSON WILL FILED

The will of Fred B. Henderson, millionaire owner of large amusement property in Coney Island, Manhattan and San Francisco, who died on February 9 on the coast, has been filed for probate in the Superior Court of San Francisco, Cal., by his widow, Mrs. Edith B. Henderson, Fred A. Henderson, a son, and the Union Trust Company, as trustee and executor. All the properties in New York are bequeathed to his son, the remainder of the estate being left to the widow. The will sets forth that the widow would provide for the two younger sons, whose names were not mentioned in the will.

STOCK ACTRESS IN HOSPITAL

BALTIMORE, Md., March 14.—Minna Gombel, a Baltimore girl, who has appeared as leading lady in stock and several Broadway productions as well, is in the Johns Hopkins Hospital here recuperating after having her tonsils removed. She will present a new play with her own company later this year. The play, as yet unnamed, was written by Somerset Maugham.

HOFFMAN DENIES STONE CLAIM

Answer was filed in the Supreme Court last week by Alfred Beekman, of the law firm of House, Grossman and Vorhaus, counsel for Aaron Hoffman, the playwright, to the suit started last October by William Stone, claiming from Hoffman a part of the royalties from Sam H. Harris's success, "Welcome Stranger."

The answer, which is a general denial of the charges preferred by Stone, admits that Hoffman paid \$1,000 to Stone, which it is alleged was "in full payment of any claim for services" Stone rendered.

The answer further denies that Hoffman ever "promised or agreed to compensate the plaintiff" by giving him a half interest in the royalties of the play, as was alleged in Stone's complaint.

ALBAMARLE OPENS THURSDAY

Fox's Albamarle Theatre in the Flatbush section of Brooklyn, N. Y., will open its doors to the public on Thursday, March 17. The house will have a seating capacity of 3,000, and is situated three blocks distant from Moss's Flatbush Theatre. The Albamarle will play six acts and a feature film on a split week basis.

VAUDE. MANAGER IN REVUE

CHICAGO, Ill., March 14.—Vincent Dusey, booking manager of the Club department of the Unity Vaudeville Agency has returned to his duties in that office after playing a leading part as a member of the Winter Garden Revue. Mr. Dusey retired from the stage some years ago and entered the booking field. He returned to the stage a few weeks ago when illness caused one of the principals in the revue to retire.

ESMOND ILL WITH PNEUMONIA

TORONTO, Can., March 14.—H. V. Esmond, the English actor, is confined in the hospital, here, suffering with an attack of pneumonia. He was compelled to give up his engagement with his company, which appeared at the Princess Theatre here.

AGENT HELD FOR GRAND JURY

John J. Livingston, the booking agent, was bound over for the grand jury by Judge McQuade in the Jefferson Market Court, on the charge that he was not a licensed agent last week. The case against Livingston, which was first brought to the attention of the License Commission by the complaint of Harry McRae Webster, a motion picture director, that the agent had collected ten per cent of his earnings, which is more than the rate allowed by law, for employment which had been secured, was aided by the evidence of William J. Gill, of the License Commissioner's office.

The evidence showed that Livingston was conducting a regular office for the purpose of securing employment for actors and actresses at 1440 Broadway; that he demanded and received commissions over the maximum allowed by law, which is 5 per cent of no more than ten weeks' salary, he performed no added services besides those of obtaining employment.

The title of personal representative and manager, which Livingston used, was looked upon by the court as merely a subterfuge to evade the law.

At the offices of Hess and Kahn, the attorneys who instituted the original proceedings against Livingston, it was stated that the License Commission had joined with them in their campaign to oust the "personal representative" and "manager" from his position of security while directly violating the law.

AUTHORS' ASSOCIATION FORMED

MONTREAL, March 14.—A new organization, known as the Canadian Authors' Association, was formed today at the close of the authors' convention here. Ten branch centres, nine in Canada and one in the United States, will be established at once. The headquarters will be located in turn for a period of three years each at Montreal, Ottawa, Toronto and Winnipeg.

John Murray Gibbon, of Montreal, was chosen president and Basil King, of Toronto, vice-president.

BASTABLE ANNOUNCES BOOKINGS

SYRACUSE, March 14.—On Thursday, March 24, the new policy of the Bastable Theatre here will go into effect under the management of A. L. Erlanger, who takes control on that day. The opening bill will be Booth Tarkington's "Clarence," with Alfred Lunt.

Other attractions that have been booked into the house are "Call the Doctor," "Apple Blossoms," "A Woman of Bronze" and several others.

TICKET "SPECS" HELD

Four arrests were made one night last week on Broadway of men charged with ticket speculating. They were held as the first violators of the new State law prohibiting the selling of theater tickets by soliciting from doorways.

All four were arraigned in the Men's Night Court before Magistrate Nolan, and were held in \$500 bail each.

BEGGAR'S OPERA IN CHICAGO

CHICAGO, Ill., March 14.—"The Beggar's Opera" has been booked for the Central Music Hall, opening there on March 20. The cast will be much the same as when seen in New York and London. Very few changes, it is said, have been made in the text of the play.

MORE TIME FOR ETHEL LEVEY

Ethel Levey, who is this week finishing her short tour of American vaudeville, will remain in this country another month, having postponed her sailing. If feasible three more playing weeks will be arranged for her by the United office this week.

DOWNING TEACHING ACTING

TORONTO, Ont., March 12.—Robert Downing, well known American repertoire actor and evangelist who closed recently in a tour of "Ten Nights in a Bar Room" is conducting a school of dramatic arts for young children here.

MANAGERS TO FIGHT BOND BILL

The Producing Managers' Association has engaged Lignon Johnson, the attorney, to go to Albany to fight the bill, proposed by Senator Farrell, making it compulsory for any theatrical manager sending a company out of the State to file a bond of \$250 for each member of the company, in order to insure the return fare, in case the company strands while out on tour.

The Touring Managers' Association has also taken steps to send a representative to the State Capitol for the same purpose, but as yet has not named the man who will take up the fight along with Attorney Johnson.

This proposed measure would seriously hinder the show business, the managers say, as the managers who send out a number of shows using large casts would have to put up bonds running up to and in many cases over \$100,000.

The burlesque producers alone, who have about forty shows, would be forced to file bonds for over \$300,000.

The sending of these representatives of the P. M. A. and T. M. A., to fight the passing and enactment into law of this bill, is the first step taken by any branch of the New York theatrical profession to oppose the several bills pertaining to the business which have recently been presented in the State Legislature.

It is felt that the bill discriminates against the theatre, as business firms send thousands of salesmen and representatives on the road who are just as liable to be stranded away from home as the actor, but no bond is required to guarantee their expenses back to their starting point.

STOCK STARS OPEN IN VAUDE.

HARTFORD, March 14.—A. H. Van Buren, who has been the male lead with the Poli Stock Company for several years, and last season was starred with the Hyperion Players in New Haven, will make his debut in vaudeville today, at the Capitol Theatre here. With Van Buren will appear Winifred St. Clair, who played opposite him with the Hyperion Players. They will offer a comedy playlet called "Jump Through."

SUSPEND VAUDE. WEEK AND HALF

CLEVELAND, O., March 11.—Keith vaudeville at the Hippodrome here will be suspended for a week and a half during this month. The Chicago Opera Association will show there on March 14, 15, and 16. Vaudeville will play for the last half of the same week, but will be discontinued for the following week when "Mecca" plays the house.

CANNING OPENS OFFICE

John J. Canning, formerly treasurer of the Brooklyn Grand Opera House and director in the Old Treasurers' Club, has opened an office at 200 Fifth Avenue, where he will conduct a general insurance and security bond business.

FRANK VAN HOOVEN

Frank Van Hooven, whose photograph appears on the front cover of this week's issue of THE CLIPPER, was born in Sioux City, Iowa, in 1890, and made his first appearance on the stage at five years of age with his uncle, Paul Kleist. He next appeared with the Kinsey Comedy Company as property boy, playing small parts. Leaving that organization, he toured Ohio with the Price and Butler Stock Company. From there he appeared in cheap vaudeville houses and dance halls. Then Gus Sun took an interest in him and made an effort to play him in all his houses, but the house managers would "can" him after the opening performance. After that he toured the Western Vaudeville Circuit and later added the Orpheum and Keith circuits. He then sailed for England and appeared before the King and Queen of England at Buckingham Palace on two different occasions. Coming back to America, he finds his name in the lights as one of Broadway's headliners.

Despite his rise to success and recognition in the amusement world, Van Hooven still remains the modest and unassuming good fellow that he was in the days of Gus Sun.

FORMER MILL GIRL IS NOW GRAND OPERA SENSATION

**Clara Jacobo, Who Learned to Sing to the Accompaniment of
Flying "Jack Spools" in Lawrence Mill, Is Hailed
as Second Melba**

LAWRENCE, Mass., March 14.—Clara Jacobo, who started life as a mill girl in this city and droned her first melodies to the monotone of flying "Jack-Spools," moved to frenzied enthusiasm the critical audience which crowded the San Carlos Theatre, Naples, one of the most important opera houses in Europe last Sunday night, when she sang the title role in "La Norma," according to cablegrams which reached here yesterday.

The story behind the triumphant debut of Miss Jacobo is one, which vies with fiction. A few years ago this American girl who caused a veritable demonstration by her singing of a difficult role, rarely attempted even by the greatest song-birds, and who in Europe has been hailed as a second Melba and a potential Patti, was humming tones to the accompaniment of the whir of a machine which winds yarn on spools and is known as a "jack spool." One day an official of the mill, attracted

by her voice, came over to her, saying: "What have we here? A song-bird in a cago. You should take lessons and cultivate your voice. Some day it may mean a fortune to you."

Her father and mother encouraged her in her ambition when she came home that evening. She began studying and for years her family labored that she might achieve the success that she has now won. Soon after when instructors at the New England Conservatory of Music in Boston became wildly enthused over her voice she went to Europe to there continue her studies.

Miss Jacobo's voice is described as a lyric soprano of great flexibility, wide range and power. She came to this country with her parents from Racomofina, in northern Italy, when she was four years old. She is now twenty-eight. Following her triumphant debut she received twenty curtain calls, many precious gifts and thousands of flowers.

MOODY IN MARITAL TANGLE

Rufus P. Moody, the Broadway theatrical photographer, has commenced a suit for separation from Clara Moody, formerly Clara Koehler, a motion picture actress, through his attorney, Joseph Strauss, of 1547 Broadway. He charges his wife with cruel and inhuman treatment and desertion.

A motion was made on Friday of last week by Mrs. Moody's attorneys, Hogan & Dauenhauer, for \$300 counsel fees to defend the action and for alimony, and was heard before Judge Newburger in the Supreme Court, but decision was reserved.

The couple were married on February 27, 1920, and lived together for four months. Moody has been divorced twice previously. He is about 50 years of age, while his present wife was about 22 years old.

Mrs. Moody is now living in Burlington, Iowa, with a sister.

Moody alleges she abandoned him on June 6, 1920, while they were living at Rye Beach. He states that he tried to prevent her from going, and took the suitcase which she had packed up away from her. She then summoned him to a New York City court to force him to give up her belongings. He tried to persuade her to stay, but after he found it useless, he says, he gave up the suitcase. He later sent her a ticket and money to come back to him, and traveled to Buffalo to meet her, but she did not return to him. He charges she sold the ticket and used the money to go to Chicago to visit an alleged sweetheart.

According to the affidavit of Mrs. B. B. Feldensfeld, of 452 Riverside drive, who shared half of the bungalow occupied by the Moodys at Rye Beach, Mrs. Moody told her that she did not love her husband and only married him to spite a fellow named Bill Crackness, of Chicago, who had refused to marry her.

Mrs. Moody, in defending the action, charges Moody in her answer with cruel and inhuman treatment. She demands that a decree of separation be granted to her and that her husband be compelled to set aside a reasonable portion of his estate for her support and for the maintenance of their child, which was born after she left him, and of which she asks the custody.

"FOLLIES" GET \$20,000

SAN FRANCISCO, March 14.—Receipts of the second week of "Greenwich Village Follies" reached fully \$20,000, although big business was the rule at the Columbia during the same week with "The Sweetheart Shop," where capacity ruled nearly at every performance. Top price at the Curran was \$3, while at the Columbia \$2.50 was the highest price.

MAGAZINE WINS POINT

The restraining order applied by Judge Manton to the entire March issue of the *Pictorial Review*, in the suit against that magazine by Princess White Deer, has been modified, pending argument for a preliminary injunction. This point was won by the *Pictorial Review* when their counsel informed the court that the colored cover picture of Princess White Deer, which was the cause of the trouble, was not intended for advertising or trade purposes, but "for the dissemination of Earl Christy's art." The modification was made by Judge Mayer.

Princess White Deer had complained that the Christy picture was published without her consent. The *Pictorial Review* claims that as an actress they don't need her consent, and also that although the pose is hers, the face shown in the illustration is not hers.

MURRAY VERDICT APPEALED

The verdict in favor of Bud Murray, which was handed down recently by Judge Panken in the Third District Municipal Court in Murray's suit for breach of contract against Coutts & Pettis, producers of the "Kiss Burglar," has been appealed by the defendants.

Murray was engaged for the run of the play, which opened in October, 1919. He worked with the company until the middle of March, 1920, when the season closed. Three weeks later the show re-opened and played for a period of five weeks, but Murray was not taken along with the company. He sued for his salary for these five weeks. Judge Panken granted Murray a judgment of \$405, including costs.

CHORUS TO VOTE ON EQUITY SHOP

Now that the members of the Actors' Equity Association have voted in favor of the "Equity Shop," the chorus branch of the association is to turn its attention to the matter. The vote among the choristers on the question will be taken within the next few weeks and will be conducted in the same manner as the recent vote among the legitimate players. Ballots will be sent out to all members of the Chorus Equity. The question will not apply to members of the Producing Managers' Association with whom members of the chorus have a basic agreement that has not yet run out. It will, however, apply to independent managers.

NEW BOOKING OFFICE OPENS

Mollie Croucher, well known booking agent of fairs and vaudeville attractions, has gone into "concert artists' management" with Louis de Gaetani and opened offices at 1425 Broadway.

MARION-JOLSON SUIT SETTLED

Those members of the bar whose business took them to the Supreme Court on Wednesday of last week derived considerable amusement from the final clearing up of the Harry Jolson-Dave Marion dispute, which had been pending for the last five years and was at last brought to trial before Justice Giegerich.

Jolson sued for \$4,590, plus interest and costs, which sum he alleged was due him through being discharged by Marion while playing in "The Trip Around the World" during the season of 1915-1916. Marion admitted that he had contracted with Jolson, but alleged that the latter broke the contract by not being able to perform on account of having lost his singing voice shortly after joining the show. This, stated Marion, rendered the contract null and void, and he released Jolson.

As neither Jolson nor Marion could appear in court simultaneously, due to their theatrical work, five years elapsed before the case was brought to trial. Efforts had been made during this time to settle the matter out of court, but Marion refused, believing that the jury would decide in his favor.

At last the trial came. The evidence was heard by the court, and the jury filed into the jury-room to deliberate. Then Marion suddenly decided that he wouldn't wait for the jury's verdict, and, through his attorney, Geo. E. Josephs, hurriedly agreed to settle the matter with Jolson. While the exact settlement is not known, it is understood to be small in comparison with the amount sued for.

The settlement was reported to the Judge, and the jury was ordered back into the courtroom.

Then came the denouement. To Marion's astonishment, the jury at the time their deliberations were stopped, was ten to two in his favor and, according to report, the dissenting two were being won over to Marion's side!

HUSSEY SETTLING CLAIMS

Jimmy Hussey, now appearing in the Shubert production, "Whirl of the Town," who recently was forced into bankruptcy by the failure of his show "Tattle Tales," is adjusting his financial difficulties, it was learned this week, and has entered into negotiations with his creditors to pay off his indebtedness. When these claims have been satisfied Hussey will ask for his discharge from bankruptcy.

According to report, Hussey was forced into bankruptcy when his offer of 80 per cent. settlement of all claims held against him by actors when his show disbanded, half to be paid in cash, and the other half in notes, was refused.



James Evans and Louis Perez

In a Sensational Novelty

ROYAL, NOW PALACE, NEXT WEEK
Direction of LEWIS and GORDON

"ROMANTIC LADY" IS DELIGHTFUL

BALTIMORE, Md., March 7.—"The Romantic Young Lady," which opened at Ford's Theatre here tonight, doesn't appear nearly so romantic through the mevery probably did when G. Martinez Sierra dium of the Anglo Saxon tongue as she conceived her in the Spanish language. But she still is thoroughly delightful and entertaining.

She is made particularly delightful in the presentation which Martha Hedman gives of her in the American premiere of the Spanish comedy. "There are many situations in the three acts, in which David Belasco and Charles Frohman give Miss Hedman nothing to do but look beautiful and appealing to her audience. Miss Hedman can do this with little effort. Her audience likes her when the curtain raises, and it loves her before the curtain falls.

Miss Hedman, as Rosario, "spoiled" by the attentions of three brothers and a grandmother, likes to pretend to be the advanced woman, but she really wants to be just lovable and yearns to be cuddled. Her yearning is confined to reading cuddling stories by a famous author, until she meets the author through the medium of a storm and an open window.

While there are moments when one wishes to see the brothers or the author in tight silken trousers and red sashes instead of conventional tuxedos, it is easy to forget the desire in the keen humor of the dialogue.

Edward Emery, as the author, does well even if he does suggest a modern American business as much as an ardent Spanish lover. Ada Boshell, as maid in Rosario's household, gives some splendid character acting, and easily makes her audience, not chuckle, but laugh out loud. Elsie Bartlett, the author's secretary, has too little to do for the ability she displayed in the one scene in which she figured. As the grandmother, Marie Wainwright leaves little to be desired. The rest of the cast is mediocre, but their mediocrity is overshadowed by the excellence of the others.

Helen and Granville Barker are responsible for the English version of the comedy. Mr. Belasco and Mr. Frohman have staged it with few, if any perceptible flaws, but with little or no individuality.

NEW NAME FOR CHILSON-OHRMAN

There is an old saying to the effect that a change in name brings a change in luck and it certainly applies in the case of Mme. Chilson-Ohrman, formerly a member of the Chicago Opera Co. and later of vaudeville.

Chilson-Ohrman hails from Chicago and played a number of weeks in vaudeville last year. Although a fine looking woman with a good well placed voice the lady was not a great success in the two a day houses.

Last fall she sailed for Europe and now under the name of Madame Luella Chielus is scoring a sensational success. Battistini Raymaldo Hahn, former teacher of Jean de Reszke, heard her sing at a recent concert and shared lustily in the ovation given her at the end of her song. She is a great success throughout France.

NEW ERBER OPENS

EAST ST. LOUIS, Ill., March 14.—The formal opening of Erber's new theatre was held here March 10. The building and equipment cost \$400,000, and it has a capacity of 2,500. The present Erber's Theatre will become the Avenue Theatre, and show pictures at popular prices.

Special attention has been given to the dressing rooms of the artists. Each room has a window, collapsible ironing board, electric irons and electric curling irons. A "green room," dedicated to the N. V. A., with many conveniences for the artists, is one of the features back stage.

"Rubeville," Donovan and Lee, Mijares, Brown and Weston, and Newell and Most composed the new bill, with a feature film.

FRIARS TO DINE GRIFFITH

The Friars Club of New York will give a dinner and dance Sunday evening, March 28, at the Hotel Astor in honor of David Wark Griffith.

During the evening there will be shown the first motion picture that Griffith ever directed.

VAUDEVILLE

KEITH POSITION IN THE BRONX FORTIFIED

WILL SOON CONTROL 4 HOUSES

With the completion of Keith's Fordham Theatre already attained, with Moss's Atlas completed, and with Moss's Grant under way, the Keith office is in an important position in the vaudeville situation in the Bronx. They will, within the next four weeks, have in operation three houses under their banner, with three opposition houses, two owned by Loew, and one by Fox, to compete with. The National and Boulevard are the Loew houses, and the Crotona, the Fox house. The new Fordham Theatre, situated at Fordham Road and Valentine Avenue, one block east of the Grand Concourse, will open within the next four weeks under the management of Chris Eagen, who is well known to Bronxites, having managed the Royal for several years. The house will offer six acts of vaudeville and pictures, while it is reported that the Atlas will offer similar fare. The Royal will continue its big time policy.

It is expected that a change will take place in the policy of the Crotona Theatre with the opening of the new Keith houses. The change will most likely involve the addition of two more acts of vaudeville, including a Shubert headliner, and the augmentation of the film program, a policy they have pursued in other houses in town.

WAIT FOR THE LAST ACT

All Keith, Moss and Proctor houses are now programming the following notice, and also flashing a slide on the screen during the show to the same effect, regarding closing acts and walkouts:—

"TO OUR PATRONS"

"The last act on our bill is always interesting and generally the feature of our show, and in justice to this act, the audience is requested to remain seated until it has finished. It is very disconcerting to have part of the audience leave while the artists are doing their best to please those remaining seated, who are discommoded by having their attention distracted from the stage by people leaving."

ANOTHER THEATRE FOR FRISCO

SAN FRANCISCO, March 15.—Joe Bauer has purchased property on the north side of California St., on which he will erect a new motion picture and vaudeville theatre, which will have a seating capacity of 2,000. The theatre will have a frontage of 100 feet, and a depth of 150 feet. The house will have a drawing population of about 30,000, since it will be located in the thickly populated apartment house district. There are three houses in the vicinity now—the Royal, the Polk and the Queen, all under one management.

FIRST KEITH POLICY PAID

Jersey City, N. J., March 15.—The first beneficiary of the B. F. Keith blanket insurance policy for its employees. Her husband, John Purcell, died last week, after serving for two and a half years as doorman for Keith's Jersey City Theatre. Mrs. Purcell received \$700.

MACINTOSH THEATRES LEASED

SAN FRANCISCO, March 14.—Advices from Australia tell of a big theatre deal in which all the "Gaiety" Theatres under the Hugh D. MacIntosh directorship have been leased by a Syndicate with Mr. Harry Musgrove at the head for the presentation of First National Attractions.

NEW ACTS

The Morley Sisters, who have been appearing with "The Mimic World," have left that act and will open shortly in an act of their own, written by Howard J. Green and Milton Hockey.

The Golden Dancers is the name of a new ballet and Russian dance offering which is being produced by M. Golden. The act will be done by four men and four girls, and will open shortly.

Pearl Post, formerly of Post and Golding, will appear in a new act next season with Arthur Dixon, written by Allan Spencer Tenney, called "The Commuters."

Paddy Ivory soon expects to open a new act with a jazz band on the Keith time.

N. V. A. COMPLAINTS

Earl and Mullen have written to the Complaint Department alleging that Harry Puck and Company, in the act called "Everyman," owned by Billie Shaw, is infringing on their opening bit by using the "girl appearance" illusion box. They claim that the entire bit is an infringement on theirs, even to the color of the box. Miss Shaw has answered the complaint stating that the bit is owned by the carpenter of the "Everyman" act, who loaned it to Earl and Mullen, and that they have no right to complain.

Matty Billy Quinn objects to Fannie Vedder claiming a certain endurance step on one leg in a dance bit as her original bit, as Miss Quinn says she did the bit twenty years ago in concert dance halls.

A wire from Lou Holtz complains against Rogers and Cameron alleging that they are infringing on his "Sol A Mee" number, and all material belonging to him personally. Holtz states that "Duke" Rogers had his permission to use the material when the act of Rogers and Cameron followed him in the "Scandals," but that no permission was granted for its use in vaudeville.

SEELEY MARRIES BEN FIELDS

ST. PAUL, Minn., March 12.—Blossom Seeley was married to her dancing partner, Benny Fields, this week. Fields gave his real name as Benjamin E. Geisenfeld. The ceremony held here, this week, was a religious one, the legal ceremony having been performed three weeks ago in Chicago.

This is the third marriage of Miss Seeley. The first was to Joseph Kane, who was manager of "The Nineteenth Straight," in which Miss Seeley appeared with Rube Marquard, the pitcher, in 1912. Kane brought suit in November of that year, against "Marquard, charging alienation of his wife's affections, for \$25,000. The suit was settled, it is said, for \$4,000. She was divorced in January, 1913, and soon after married Marquard. She was granted a divorce from Marquard several weeks ago in Chicago on the grounds of desertion.

TOM WISE SETTLES COMPLAINT

Tom Wise has settled the complaint filed against him in the N. V. A., by Daniels and Walters, who claimed that he was infringing on the title of their act, "The Old-Timer." Wise wrote, answering the complaint, that he was not aware of any act using that title, and stated that the infringement was unintentional. He said that he would discontinue using the title.

NEW SUN HOUSE OPENS

A new Gus Sun house, "The James," opened at Columbus on Monday with pictures, and will continue this policy for the rest of the season, with Sun still booking vaudeville in the Broadway.

Next season vaudeville will be booked in "The James" and pictures in the Broadway. The new theatre is a modern structure and has 3,500 seats.

N. V. A. TO SWELL FUNDS FOR INSURANCE

CARNIVAL DAY IN APRIL

The N. V. A. Insurance Fund, from which the \$1,000 insurance on all members of the club is paid, is to be increased by the proceeds of a carnival and ball game to be held at the Polo Grounds on either April 3rd or 10th, whichever date will be available. The participants in the ball game will be the N. V. A. team and the Music Publishers' team. The carnival will be staged by people identified with all branches of the profession. A charge of fifty cents will be made on all admissions, and the money will go to the fund, all talent for the afternoon being furnished free.

Plans are under way to make the day a real carnival one, and various means of entertaining the large crowds expected are being devised. The Keith's Boys' Band will be among those who will contribute to the gaiety, and many prominent theatrical lights are expected to step out of their characters to aid. Publicity is being given the affair through the N. V. A., the Music Publishers, and the theatres, throughout New York.

BUTTERFIELD SELLS HOUSES

BATTLE CREEK, Mich., March 14.—W. S. Butterfield announced today that he would sell his interests in the Garden Theatre and Regent Theatre, movie houses, and sever his connections with Lipp & Cross, who operate these two theatres. Butterfield will devote his entire time to his vaudeville house, the Bijou.

This will give both parties opportunities to enlarge their respective holdings in Michigan, says Butterfield.

CLAIMS D. D. H. INFRINGES

Joe Browning, who is appearing on the Century Roof, has complained to the N. V. A., against D. D. H., who is working the Keith time in vaudeville, alleging infringement of his material. Browning claims that D. D. H. has taken his routine, and several pieces of business with which he is identified, and which he says are the strongest points in his act, and given them a slightly different twist, but that the act is an infringement nevertheless.

KINO CLARKE SUED FOR DIVORCE

Kino Clarke has been made defendant in a suit for absolute divorce filed by his wife, a non-professional woman of Chicago, Ill., in which she designates an unnamed woman as co-respondent. The papers were served on Clarke this week. Clarke is the accompanist for Yvette, this week playing the Palace.

EVA TANGUAY IN CABARET

PHILADELPHIA, March 14.—Eva Tanguay is appearing for the first time in cabarets at the Walton Roof, Philadelphia, this week, where she will give two performances nightly at nine and eleven-thirty.

Others on the bill are Billie Taylor, Nina Payne and the White Way Trio.

ROMM BOOKS ACTS

Harry Romm has booked the following acts for tours of the Sun time: Lorimer and Carbery open on March 14th for ten weeks; Rule and O'Brien have a blanket contract that starts in September, and Adler and Clark open on March 14th, at Charleston for a full tour.

MORRELL AND DUFFY IN ACT

Frank Morrell and Dan Duffy are to do a new act called "Jiggs' Mishaps," which opens on March 14. Duffy will play Jiggs.

"WIRELESS VAUDEVILLE" NOW

OSSINING, N. Y., March 14.—"Wireless vaudeville performances?" Yes, it's a fact. In the home of Robert F. Gowen here last night such a performance was given and transmitted by radio telephone to audiences of five different States. Audiences in Connecticut, Ohio, Illinois, Arkansas and Colorado seated about a horn attached to a receiving set enjoyed the entertainment fully as much as did those who occupied the front rows in the home of Gowen, who is chief engineer of the DeForest Radio Telephone and Telegraph Company.

Among those who took part in a performance, the like of which was never given before, were the Duncan Sisters, Charles D. Wagner's orchestra, Donald Briggs, George Cullen and Frank Sangster. Gowen directed the show and L. Lounsbury operated the radio apparatus. R. H. G. Matthews, chief engineer of the Chicago Radio Laboratory, received the vaudeville waves in Chicago and relayed them as far West as Colorado Springs.

The performers stood in front of a wooden chopping-bowl. The sounds they made were reflected into a microphone and then passed through a voice amplifier to the radio phone transmitter and thence carried to the aerial and radiated to the other stations.

DONALD KERR SUED

Donald Kerr, who is now in vaudeville, was made defendant last week in two suits brought against him by Minnie Levine and her son, Barney, each asking \$5,000, which they allege is due them as damages for injuries received in an automobile accident caused by Kerr. The plaintiffs allege that on November 16, 1918, Kerr ran over them in an automobile, on Pitkin avenue near Barrett street, in Brooklyn.

In his answer filed Kerr states that he never heard of Pitkin avenue, Brooklyn; never saw the place, and was never in an automobile accident on that street. He also states that the plaintiffs are absolute strangers to him, and that before this suit, he never heard of them.

SAMUELS GOING TO CALIFORNIA

I. Robert Samuels, one of the Keith Circuit booking executives, who has been ill for a number of months, will not return to his desk in the main offices until next season. At present he is in Atlantic City, and it is learned that he intends to visit California. His wife and son Walter will accompany him.

NEW VAUDE. HOUSE FOR BRONX

The Haring Blumenthal Co. purchased a plot of ground from 137th to 138th St., and from Brook Ave. to Brown Place last week and plans have been drawn for a new theatre that will be erected in the near future which will be devoted to pictures and vaudeville.

LLOYD & KENO SPLIT

"Chic" Lloyd has dissolved partnership with Tom Keno, with whom he recently finished a vaudeville tour, and has been contracted to write a scenario of his story "Dagger O'Rourke" for Hobart Bosworth under his real name, James MacStorch Lloyd.

NEW FALLY MARKUS BOOKINGS

Fally Markus has recently taken over the vaudeville bookings of the Rialto Theatre in Amsterdam, the Lyceum Theatre in New Britain, Conn., and the Central Theatre in Jersey City.

NORA BAYES FOR VAUDEVILLE

Nora Bayes' show "The Family Tree" will close for the season at the end of its present run at the Shubert Theatre and Miss Bayes will go into vaudeville.

VAUDEVILLE

PALACE

The Four Ortons with their snappy wire act opened, the girl wearing a couple of new costumes which were effective. The act is a good one but failed to get much applause at the finish due to the fact that many were not seated.

Lou and Paul Murdock filled in time, but did little else in the second spot, finishing very weak.

Yvette stopped the show cold! This act has improved greatly, is artistic, snappy and clever. The saxophonist is very good indeed, and aids materially. The pianist plays well, but could improve his phrasing in the popular song rendered and refrain from dragging the tempo.

Yvette, herself, made several changes of costume which were striking and in which she looked very well. She has lots of vivacity, a pleasing sympathetic singing and speaking voice and plays either popular or classic selections on the violin with equal facility and a decided sureness of technique.

Drdla's "Souvenir" was played as well as the writer has heard it rendered for many a day. After several bows to strenuous applause, an encore was taken entitled "A Barnyard Romance," which drew increased applause, stopping the show.

Kramer and Boyle have improved their act considerably; there is little left of the Jewish remarks and the act is shorter. They were the second act to stop the show. For the second encore, Kramer did a good imitation of Pat Rooney dancing, which went over so well that a speech was forced.

Whiting and Burt hit them a wallop in the next spot, "Sleepyhead" standing out well; it is a gem as done by Miss Burt. This act is always surefire and always takes encores, but they also stopped the show; when taking a bow, someone in the audience called for a number, but Whiting begged off.

The Four Marx Brothers, reviewed in detail before in "On the Mezzanine Floor," were a hit on all floors, and closed a very strong first half. The act is the best one the writer has seen them do, and the most conspicuous part of it is, that it is clean and free from vulgarity.

They might watch that one remark about shaving off the tonsils; the act would be much better without it. The harp solo was admirable and stopped the act in the middle, the audience insisting on an encore and forcing the harpist to bring back the instrument on the stage. The imitation of Eddie Leonard was one of the very best the writer has ever seen and very much like Leonard. The running time is too long, ten minutes could be cut to advantage.

The line "Somebody's took a suit" should be changed. It would at least sound better if made grammatical.

Kitty Gordon, with some wonderful gowns, opened, the second half. Miss Gordon is a distinct type, wears the adopted style of gowns well, but the singing, particularly in one number when she and the girl assisting in the ballad hit the forte passage near the finish, could be greatly improved. Why not take it piano, until sure of it, and then swell for the crescendo at the finale? Marvel registered strongly with some wonderful dancing.

Jack Wilson, who followed, in speaking of singing, said if they had his voice and he had their "nerve"—and we agree with Wilson, particularly in the last part.

Wilson worked in white face, having discarded the cork altogether. The act is otherwise essentially the same, with the exception of some of the more suggestive remarks, which have been cut. There are several others that could come out. Many walked during the act, which did not register strong in either the laugh or applause departments.

The Amelia Genoa Troupe closed the bill; see under New Acts. H. W. M.

SHOW REVIEWS

HAMILTON

A small audience that slept and woke alternately, in starts, witnessed the Monday matinee.

The news reel had quite a few dozing, but Mlle. Nana, who is assisted by Mons. Alexis, in the opening spot, pulled them out slowly with an acrobatic dance offering. The two have some good bits, but the act needs better routine. The work is also rough and needs a lot of rehearsing to be more gracefully done. Mlle. Nana is there with looks, but her taste in costumes could be much better. Incidentally, the male dancing partner would look neater in a tuxedo, rather than the full dress he wore, especially as he does acrobatic dancing, and would have more freedom to move.

Had the audience been of a larger size, Bernard and Garry would have undoubtedly stopped the show. As it was, they did quite an achievement in almost doing that stunt. The boys sing well, and make a good appearance.

Wood and Wyde are still pulling the "feed her and bring her in" gag, with quite a few as old. The act is "hokum" all through and, as stated by the reviewer last week, is billed as such. The turn went slowly on Monday afternoon, mainly because the audience didn't know how to take the offering. Even though the offering is admittedly "hoke," new lines in that style of act are always welcome. Wood and Wyde can use quite a few.

More hoke comedy was offered by Pressler and Klais, who succeeded in stopping the show. This, however, was done on the merits of Ed Pressler's piano playing and dance bit at the close, and Miss Klais' singing, which registered a big hit.

Editorials have been written about the actor who does his best to spread laughter in the face of trouble, but the fact that such things have already been written should not detract from any credit being written for William Kent, who gave the best performance the writer has as yet seen him give, in face of the loss of his father, who passed away a week and a half ago. Kent clowning his way all through the act and was a solid hit at the finish. Miss Elsie Shaw does excellently supporting him, and Lester Elliot, as the butler, does very well with his bit.

Harry Cooper is a Washington Heights resident and found himself with neighbors. The result was a lot of local gags that got a few laughs. With a larger audience, perhaps they'd be more effective here. Cooper is another who can use quite a little new material for the regular routine of his act.

"Bubbles," C. B. Maddock's latest offering to vaudeville, was very pleasing. Kent got a reception on his entrance, and again clowning all through this offering, getting a lot of laughs the act didn't get before. Queenie Smith does her toe-dancing bits in a manner that shows her to be an artiste in that line, and brought the biggest hands of the show. Marjorie Leach seemed to be troubled with a cold, and was slightly hoarse, but delivered her lines and bits very effectively; in fact, handled her comedy end of the act exceptionally well, considering her handicap. The girls are pretty, and the costumes beautiful. Robert O'Connor also did well with his lines.

Avey and O'Neil did their blackface routine and were a hit. The "crap" game bit at the start was effective, but some of the lines down further in the act are very much the same as those which have been done by blackface acts for the past few years. Nevertheless they scored strongly with them.

Lohse and Sterling closed, holding them in nicely with a well-set routine of novelty work. G. J. H.

ORPHEUM

Bud Snyder-Joe Melling and company, who were billed to start off the program, were replaced by Daly, Mack and Daly, who were well received in their skating offering. The two men and the girl all acquit themselves creditably on the rollers, the burlesque antics of one winning a number of laughs.

Mattylee Lippard, assisted by Dave Dillon at the piano, did all that could be expected in the second spot and registered nicely. "Songs as Was and Is" is the manner in which Miss Lippard bills her turn. A young woman combining good looks with becoming costumes and possessing a pleasing voice, Miss Lippard has a turn which is just as pleasing. To show her versatility she brings her offering to a close with a number on the saxophone, following which she took three well deserved bows.

"Any Home," a comedy playlet by John J. McNally, proved a most entertaining sketch due mainly to the capable manner in which Jean Adair plays the leading part. The sketch, however, is well constructed, has a good many meaty lines.

The rise of the curtain shows Miss Adair as a slaving and greatly abused wife and mother in the midst of her spring cleaning. The husband, son and daughter enter with their minds made up to be fed in a hurry. They begin to censure the mother for her shortcomings, whereupon the latter, like the proverbial worm, turns and walks out, leaving them to solve the difficulty of preparing their own dinner. Soon after she re-enters garbed in an ultra-fashionable outfit and tells them she has come in application for a job as cook of the menage. Eventually they concede to her demands. But when they ask her to prepare dinner, she smiles and tells them they forget it is Wednesday and her day out as stipulated in her contract.

George M. Rosener got them right from the break of the barrier and held them in the palm of his hand throughout. As the old time type of actor who gets the "razz" from the present crop of performers he won laugh after laugh and all of them hearty ones. He continued his good work with his various character delineations and the reception accorded at the end of his act was equalled only by that extended to Yvette Rugel later on.

Florence Tempest and Marion Sunshine won the approbation of the patrons throughout their delightfully entertaining little act and also scored an emphatic hit. (See New Acts.)

Eddie Buzzell and Peggy Parker are a fast working team and are always sure of winning laughs and plaudits. Their work at the Brooklyn house proved no exception and their breezy cross-fire singing and dancing resulted in registering another fair-sized hit.

Yvette Rugel took them by storm in her well arranged vocal offering and had to beg off after taking numerous bows. Her act has been reviewed in these columns so often of late that further comment is unnecessary.

Billy B. Van and James Corbett got a big hand when they marched on and with the aid of their red card and Billy's mannerisms kept the auditors giggling and chuckling throughout the time they frolicked. Van never missed a trick and at times had them roaring while Corbett worked well in the comedy-feeding process.

Howard's Spectacle came on after 5 o'clock, but a great many of the customers decided to wait dinner in order to watch the clever animal performers go through their various paces. J. Mc.

RIVERSIDE

Kara, who opened the program, gave an exhibition of juggling in which a varied assortment of articles were manipulated with skill and remarkable despatch. Some of his feats are truly remarkable, and although he was applauded, the response was hardly what it should have been for so finished a manipulator.

Russell and Devitt, "acrobadians," who held the second position succeeded in injecting a trifle more life into the audience than they exhibited during the first act. These boys are acrobats who dance and do things a wee bit different.

Mabel Burke, assisted by Helen Bell Rush, offered a song and piano act that for once does not confine itself to one, or full stage and parlor settings. The act is placed in a special set representing the sunroom of a house, with appropriate fittings, and the song numbers all centre around romance, each number being adapted to the subject in hand. Miss Burke has a good voice, pleasing personality, and style of delivery. Miss Rush, too, has a good voice, personality and delivery, besides which she can play the piano well, and looks like the proverbial "million dollars." They took one encore, and could have had another.

Burns and Frabito were fourth. Needless to say they were a riot of laughter and stopped the show, an occurrence that is the usual with this act every time the writer sees it. They frolicked through their act, causing much good fellowship to make itself evident throughout the house. They took an encore, did an extra bit, played their instruments, and even then the audience demanded more, but evidently, they had no more to give.

Nat Nazzaro, Jr., and his assistants, a sextette that at one time comprised part of the Zeigler Sisters band, and a toe dancer unknown to us, closed the first half. Nazzaro exhibited versatility and showmanship, it is true, but he also displays an unpardonable amount of conceit. His opening speech shows too much affectation. As a trick dancer and acrobat he possesses all the best traits of both. Also as a musician does he appear well. He registered heavily. The jazz band contributed some music of the well known variety such bands usually contribute, while the toe dancer did little, evidently being new to her work.

The Three Rubes reopened after intermission, and had the audience in a continual spasm of laughter alternating with applause. This trio of acrobatic comedians have been doing their act for years past and still it retains its laugh producing qualities and applause earning properties. Clara Morton is of the Morton Family. What further need is there for laudatory remarks. That fact alone stamps her as being capable and entertaining. To the skeptics she proved this beyond the shadow of a doubt, for once she got into action she just stormed the audience and won their hearts completely. She is versatile, appealing and has good material, which sums it up.

The Four Mortons, Sam, Kitty, Martha and Joe contributed much to the gaiety and enjoyment of the audience. Of Sam and Kitty there is little need to speak. Two better liked people are not to be found on the stage, nor do we know of a couple who retain their entertaining ability any better. Of Joe and Martha, we have this to say, he will in time take his place in the ranks of Broadway's leading juveniles, and she should have little trouble making her way to the front, for both have inherited talent, personality, looks, and, further, they're chips off the old block. To remind you that the act "cleaned up" is unnecessary.

Maria Lo and her assistant offered their porcelain posing novelty, entitled "Art Studies," a beautifully produced and staged bit that held the audience till the last curtain. S. K.

VAUDEVILLE

ALHAMBRA

The layout here this week is, without a doubt, the best they've had here this season. In fact, so exceptionally good is the variety contained, that two acts that ordinarily would make corking number three acts, are opening and closing the show.

Every season seems to show some new and better bit added to Fink's Mules, and this season the act is better than it ever has been. The curious part of the act lies in the fact that it has now reached that point where despite the billing the mule is scarcely noticeable. In fact, we doubt if there was a mule present, for the animal used in the comedy riding and bucking bit, resembled a mustang more than anything else. Several ponies are also seen, in addition to two beautiful colts, and other types of dogs, not to forget the two monkeys, who cause quite a bit of laughter. Fink now has about six assistants, all of whom help with the comedy excellently. The act was a riot of laughs from start to finish, and scored the biggest hit here of any opening act this season.

This gave Ryan and Ryan the advantage of having the audience all warmed up and found number two spot easy with their dance and shoe-stilt work.

Sully and Houghton followed with a very pleasing turn, staged neatly, and excellently routined. The closing bit in one is especially good. Genevieve Houghton is as sweet in appearance, voice and mannerisms as ever, and Bill Sully gets to work more like George M. Cohan with every performance the writer sees him. But Sully is now parting his hair in the center, which is quite a change. In addition, he can't seem to let his straw hat alone, and when not taking it off and putting it on, is putting his hand to it, unconsciously or otherwise.

D. D. H. (?) proved that he is one of the best monologists in vaudeville by showing a few new wheezes on up-to-date topics. The success of a monologue always depends on that. He was called back at the finish, and then stated that he at least would not do as other actors, and absolutely would refuse to make a speech.

It seems to us that Eva Shirley dressed herself and her hair on Monday evening in much more becoming fashion than she was attired last season. At any rate, Miss Shirley can look better. Her voice is very pleasing, and scored as such. The band would perhaps show better ability as musicians, if they didn't pose as much as they do, and cut out some of the amateur cabaret comedy. Frisco drummers with derbies and shimmys have passed out of style at any rate. The same can go for Al Roth's jazz dance, which is more of a combination of Frisco and Frank Farnum than anything else. Why not be original?

Newhoff and Phelps followed the Topics of the Day in opening the second half, and sang their way into favor with a clever routine of songs. Newhoff and Phelps could undoubtedly do better also, if they presented Newhoff and Phelps, and not an attempt at being Whiting and Burt.

Virginia Pearson and Sheldon Lewis, assisted by two men, went over well enough with their playlet for a speech by Miss Pearson. The audience (as well as the writer) like Miss Pearson much better in her speech than in the playlet, for in the former she is more natural and shows a charming personality. Lewis worked under the handicap of a swollen jaw from a bad tooth. Considering that, and the worse handicap of a poor vehicle, he did well.

Clayton and Edwards just panicked them. Lou Clayton's dancing, Cliff Edwards' uke and jazz notes, not forgetting his "Sandman"—which stopped the show—his comedy, and the excellent straight work by Clayton are in a class all by themselves. Princess Radjah closed the show, doing some marvelous bits in iron-jaw, while dancing, and also spreading thrills with her snake-dancing. J. G. H.

SHOW REVIEWS

COLONIAL

Van Horn & Inez, in their skating turn, opened nicely; the girl looks much better in the longer light dress than the black one she wore when previously caught. They received good applause on the neck spin, the volplane and particularly on the last trick, a neck spin with lateral revolutions simultaneously performed.

Frank Mullane put his numbers and stories over to good applause and laughs. He took an encore and stopped the show, being forced to make a speech. The act would be much better without that number in Jewish that Mullane says is hard for an Irishman to do; it is harder still for the most of the audience to understand, and did not get over.

Tom Wise & Co. have been reviewed in detail before; the sketch was better placed on this bill than when recently seen and went over quite well. Wise is an artist and the girl, Miss Nila Mac, a clever ingenue.

Kane and Herman hit them strong for laughs with nifty talk well written and delivered with sure-fire technic.

Herman formerly called himself Sam Herman and was, together with Arthur Stone and Billy De Vere, a member of the old Cabaret Trio. His work has improved since those days. Kane is a clever comedian but the act is too long. The best exit would be after the dance, which was neat. If an encore is demanded the next number would be cut and the last one done.

Ona Munson & Co. have been reviewed before in detail; Miss Munson is pretty, lively and has a good figure of the robust type. A bass solo, "My Gypsy Sweetheart," from the "Fortune Teller," received a good hand. Went over fairly well closing the last half, but is too long and the male sextet business used for the opening is very similar to the second number, which makes it monotonous.

Dave Harris gave impressions of the way various members of a jazz band in Chicago would handle popular numbers. He not only sang them but played piano, clarinet, guitar and drums; he made a hit and did an encore which resulted in the Colonial Cadence Applause.

Frisco followed and was a riot. This is the best we have ever seen Frisco go. He has no jazz band but is assisted by Loretta McDermott and Eddie Cox.

Some parts of his old act are still in, and in addition Frisco now is monologuing quite a bit, getting quite a few good laughs, not only with his material, but in the way he sells it. That style of going from the sublime to the ridiculous has not been used much of late, and not to the extent that Frisco uses it, since the days of John E. Camp.

The ventriloquist story was a bear and hit them strong for prolonged laughter.

Cox registered twice with his dancing getting strong hands, and Frisco cleaned up with his well known and much imitated jazz dance and other dances.

Loretta McDermott made several changes of costume and looked particularly nifty in the short black satin pants with the white waist; she is a very good partner for Frisco.

The act stopped the show and Frisco was forced to make a speech.

Glenn and Jenkins started off very well with their black face comedy act but got nowhere, the finish being quite weak. The act seems to have been cut as they did but ten minutes.

Evelyn De Lyon & Co., in an acrobatic act closed at a late hour. They presented an act that crowded speed, class and novelty into a few short minutes.

H. W. M.

ROYAL

James Evans and Louis Perez opened with what is billed as a sensational novelty and which proved to be all of that. The duo indulge in a series of hair-raising feats, entailing foot-balancing by one and gymnastic stunts by the other performed on the peak of a pole and the top rung of a ladder balanced on the feet of the understander. The finish of the turn proved very effective when a miniature man-of-war is spun around on the feet of the strong-leg artist.

El Cota is a rather clever exponent of xylophone playing combining quite a little comedy with his musical efforts. The act entails a great deal of hokum, which won some laughs but the applause accorded at the culmination of the turn was due to the manner in which El Cota pounded out his syncopated numbers.

Bert Levy followed with his sketches projected upon the screen, won a few legitimate laughs, and forced a great many more. The while he displayed his ability as an artist he kept on whistling, but it was rather dry whistling, which may be accounted for by the Volstead act. His turn seemed to meet with approval judging from the hand which was accorded.

George Watts is a rotund comedian whose manner of talking a comedy song proved sure fire for laugh purposes. Working with him is a pretty blonde miss, billed as Belle Hawley, who accompanies him at the piano, puts over a published number nicely and serves capably as a gag feeder to Watts. Their merry quips and the manner in which Watts worked his song numbers kept the auditors giggling throughout and the duo received one of the best hands of the evening.

Bostock's Riding School brings into action five circus riders, three males and a pair of females. They give an idea of the manner in which bareback riders are trained, all revealing themselves as exceptionally clever horsemen. The latter part of the turn resulted in roars of laughter when five youngsters mount the stage to try their hand, or feet, on the horses.

A derrick sort of contraption in the middle of the ring is used to help them in their efforts to ride and to prevent them from injuring themselves. As each rookie in turn tried his hand at circus-riding a belt attached to the derrick was fitted around his waist and before he knew what was what the ground started to leave him. The wild efforts of the various youngsters to maintain their equilibrium astride the animals resulted in incessant laughter. A tow-headed kid who, with the aid of the derrick, managed to hang on to the tail of one of the horses, was a scream.

Frank Davis and Adele Darnell in their comedy skit "Bird-seed" caught on right from the start and maintained a fast pace to the end. Davis is a breezy fast working comedian, while the girl is a good-looker and a clever foil. The representation of Davis as a bird-seed salesman proved sure-fire and one of the best hands of the evening fell to the lot of this team.

William Rock received a warm hand on his initial entrance but after that the applause did not ring true. The act itself in most parts is listless, uninteresting and devoid of any real entertainment. About the only thing it has to commend it is the fact that several of the girls are rather attractive and disport themselves in a number of strikingly pretty costumes. The setting is also effective. J. Mc.

TATE GOING TO AMERICA

LONDON, Eng., March 12.—Harry Tate, producer of the various comedy sketches that bear his name, and in which he has at times appeared, is to visit the United States shortly, not having been over there for the past twelve years.

NEW ACTS

(Continued on Page 12)

TEMPEST AND SUNSHINE

Theatre—Orpheum.
Style—Song and dance.
Time—Twenty minutes.
Setting—One.

After working apart for several years, Florence Tempest and Marion Sunshine are reunited in an offering which should bring them as much success as did their previous efforts in a double. "Reunited by popular demand," reads the billing and it evidently tells the truth judging from the enthusiastic reception which was accorded the sisters at the Brooklyn house on Monday afternoon.

Their turn styled "A Broadway Bouquet," is worked before an exceptionally pretty white satin drop in one. In their introductory number they are garbed in natty white riding costumes; Miss Tempest as the "boy," and a most captivating little lady-killer she makes, just as cute as when the team first broke into popularity. Sunshine is all that her name implies.

A single number by Miss Sunshine followed and proved effective, after which the male impersonator did a "Broadway" number concerning the Rialto that used to be in the good old days. While it won applause it is not as effective as "Don't Blame It All on Broadway." There follows another single by Miss Tempest which is handled in a syncopated fashion. The "boy" as an American lieutenant, with croix de guerre in everything, was a distinct hit in the next bit, after which a most effective closing duet was worked.

In this the "boy" tells of certain young ladies he has encountered. The curtain at the left is pulled aside revealing Miss Sunshine in a stunning costume. She is next revealed on the other side, garbed in pink pajamas and being dragged from the arms of Morpheus by a colored maid. This leads to a number concerning the dangers surrounding pink pajamas, during which her sister gets into the attire of a dandy. The next type of young lady he tells about is his prospective bride-to-be. The drop is raised revealing the girl in trousseau before a second drop depicting the exterior of a church.

The act is prettily staged throughout, while the two girls work in a manner as entertaining as ever. Closing intermission here they registered one of the hits of a strong bill and should meet with similar approval at the other houses they play. J. Mc.

AMELIA GENOA & CO.

Theatre—Palace.
Style—Acrobatic.
Time—Ten minutes.
Setting—Full.

A well presented novelty acrobatic act, in which exceptional tricks were presented with excellent showmanship.

Miss Genoa looked well in short costume with white tights, and the others, seven men, looked neat and natty in new costumes of blue.

A number of teeter boards are used, and various somersaults, "twisters," and other feats performed by the impact of one of the members on the free end of the board, catapulting the person on the other end through the air.

Miss Genoa did a double somersault, "two high," and is said to be the only woman in the world doing this feat.

One of the men did the same feat "three high," and for a finish, a somersault was done four high, truly a remarkable feat, and a good snappy finish to a very good act that is essentially class, big time, and would be a feature with any circus. H. W. M.

VAUDEVILLE

KEENEY'S

(Last Half)

Tate and Tate, man and woman in an acrobatic novelty, were the first act to make their appearance, and the audience was soon in a happy frame of mind. The turn is composed of falls, bumps, twists and turns, hand balancing, trampoline work, and hokum, which means that as an opening turn it more than passes muster.

Harry and Nita Rose offered the same act the writer saw them in recently at another house, and repeated their performance there with ease. The house was a bit unsettled after the first act, but soon got quiet and they had things their own way. Nita sings and dances, while Harry plays the violin, sings, dances and even tells stories. They scored easily, taking several bows, declining an encore.

Willie Smith, in third position, was a huge hit. Smith has altered the style of his act since last the writer saw him, by reversing the order of delivery. He opens by singing several popular numbers in a lower register, and then offers a number in falsetto. This, of course, brought a big hand, and he encored with another number in the same key, which sent him off to a hearty hand and some bows.

Mr. and Mrs. Norman Phillips, in one of their little domestic scenes, followed and amused. The skit seemed to strike home with force among the wedded couples in the audience, for there was a continuous cackle of laughter from all over the house. We have on various occasions reviewed the act in detail, and so a further description is unnecessary. It was a distinct hit.

The Gallerini Sisters, two in number, one attired as an Italian senora and the other, we take it, as a Spanish troubadour, offered a routine of operatic and popular numbers on an assortment of musical instruments, including the violin, accordion, for the playing of which their family is distinguished, saxophone and cornet. They were, in the parlance of the stage, a riot, and could have tied up the show had they wished to. Both are very good musicians.

Al Fields and Eddie Corody in "On the Boardwalk," a comedy skit, were sixth. The skit, a very funny one, is word for word almost the same as the opening lines of "Georgette, Ltd.," an act Irwin Rosen produced recently, and in which Fields appeared. It has been a trifle elaborated to fit more space, but is practically unaltered. It is funny, but in places a bit too suggestive. They scored a laughing hit.

Merian's Dogs, an aggregation of trained canines in a routine of stunts, closed the vaudeville show and pleased immensely. They are exceptionally well trained and work without any evident effort on their part. The act depicts a day in Dogville. Edith Taliaferro in "Keep to the Right," furnished the picture attraction. S. K.

PROCTOR'S 23rd ST.

(Last Half)

Van Horn and Inex presented a skating act that got over nicely; see under "New Acts."

Edna Luby, an attractive looking blonde, in gown of green and black with strings of black jet beads, put over songs and impressions; see in another column.

Howard and Jean Chase Company have been reviewed in detail recently. The girl is refreshing in her youth and coquettish innocence and costumed in good taste. The vehicle is a slowly moving one, rather shy on comedy punches. When the girl is in hiding, or supposed to be behind the curtains, she stands in the doorway; it doesn't seem possible that the father, looking straight at the supposed chauffeur who is standing in a direct line, doesn't see the girl. The transition from the somewhat effeminate chauffeur to the solid business man at the finish, does not show enough differentiation in the characterization, to make the contrast a decided one.

Frank Farron is reviewed in detail in another column; he went over well.

Howard and Fields, in a good act, followed and while they got many laughs and considerable applause did not get over at the finish as well as they should have, when reviewed; see under "New Acts."

Harry and Emma Sharrock, in their comedy rapid mental telepathy act, were a decided hit even though the stage hands did pick up the wrong cue for the bally ho music. Harry handled them well, however, as he first of all is a showman. The writer has never quite been able to make up his mind as to who deserves the most credit in this act, the man or the woman, but after reviewing the act any number of times, he will have to pass it to Emma Sharrock. She is a wonder. Harry gave a wrong cue at the matinee Thursday. A decided hit on any bill and a very good act of its kind.

The Gellis, reviewed before, closed nicely with good acrobatic feats and risley.

H. W. M.

COLISEUM

(Last Half)

The overture was well played, as usual. The orchestra has been enlarged with the addition of a few men, making the total now over twenty.

The Kitamura Brothers followed the overture with a routine of Risley and contortion work. The brothers are Japanese, three in number. The work in both lines is very good. The Risley included stunts seen with the average Japanese or Chinese act of this sort, the work being done with a parasol, and followed up by a human body being used as the ball.

In holding down the second spot, Bernard and Garry, two youngsters working in tan, went over exceptionally well for the position. The tan makeup has one advantage for them, inasmuch as it gives both of them a great smile. The duo did a routine of published numbers and some impersonations, delivering all in good voice. For the published numbers they've arranged a special accompaniment, by one of the two. These are very well done, particularly the Chinese number.

Tom Wise, supported by a company of three, consisting of two men and a woman, scored with a dramatic playlet. Wise is shown to good advantage in this offering, and the woman does some excellent work opposite him. The other two in the offering are capable.

Swift and Kelly played their "Gumdrops" skit in practically every big-time and Proctor house in New York last season, but it seems to be good for repeats yet. This is mainly because of the dryly humorous manner in which Swift does the comedy, and mostly because of the sweet, wistful personality of Mary Kelly. Incidentally, Mary Kelly is not singing the "Mary" medley of ballads, but a semi-classic number, which she sells wonderfully. The idea of slowly dimming in the spot toward the end of the number is effective.

Lew Wilson is the familiar type of "parlor entertainer" who does a little of everything, but doesn't do anything particularly well. Wilson needs about two or three seasons on the three-day to learn showmanship, and then, with the ability he may develop, will do for better things. Another thing Wilson must learn is when to get off. Fifteen minutes for a single of his type is entirely too much. He has personality, in fact has the makings of a very good performer, but he needs time in which to develop.

"Day Dreams" closed the show. Incidentally "Day Dreams" turned out to be something of a "nightmare," more for the act than for the audience. Mainly because some producer broke the act in cold without ever playing it before, and smoothing out the rough spots. It will be fully reviewed under "New Acts." G. J. H.

AUDUBON

(Last Half)

Slowly but surely, the house is improving, in regards to playing up its features. This week, for practically the first time in the history of the house, the vaudeville acts were programmed as well as the films. With publicity to this end of the show, the business is bound to improve.

Mankin was the opening vaudeville turn, billed as a "comedy contortionist." It may have been Mankin, but the writer is almost ready to take oath that it was Ferry, or his twin brother. Not only did Mankin work in "frog" makeup a la Ferry, but did the same stunts, even to the work on the trapeze. If it is Ferry, then he's added some new stunts. It isn't, then this chap goes Ferry a little further, by doing some stunts Ferry didn't do. But all of them were marvels of contortion.

The Morton Brothers went nicely at the end of their act, in which they offered work on the harmonicas and some novelties in paper tearing. The act would do much better if the two would get a better line of talk for the time they are using while tearing paper. Their present chatter is very weak, and let down the act to almost a flop.

Mr. and Mrs. Hugh Emmet also made a very slow start with their ventriloquial offering, but picked up with the appearance of the girl dummy. New talk in the first half of the act would aid materially in putting it over. Mrs. Emmet doesn't do any ventriloquism, but comes in for a few lines and a song at the close. When reviewed her voice broke badly toward the end of the number.

Charles King followed the news reel with a routine of songs, assisted by Willie White at the piano. The two will be fully Aunt Jemima and her Syncopated Bakers is another of those acts which seem to play here every three weeks or so. Despite the many times she is seen here, the audience hasn't seemed to tire of her yet, and she went over as big as ever. The band is exceptionally good and the act is framed in showmanlike manner. G. J. H.

PROCTOR'S 58th STREET

(Last Half)

Lynch and Zeller open the bill with a comedy turn in which the juggling of numerous hats are featured. They give the necessary impetus to what proves some diverting and interesting entertainment.

Stevens and Brunelle amused with songs and chatter that won the approbation of the auditors. The woman is rather good-looking and appears to advantage in a pretty outing costume. She is also the possessor of a good singing voice and her efforts in this direction were well received.

Fred and Marjorie Dale are two versatile entertainers, and although their turn might be shortened to advantage they held attention while they were on and finished to an emphatic hit. Following an introductory song Miss Dale does a contortionist dance that won approval, the back kicks being extremely well executed. Her partner plays the piano, and after another song and some talk they do a bit with saxophones which also proved effective.

Florence Timponi comes on telling how she does not claim to be good looking; neither does she know how to sing, but hopes to get over on her personality. She was a hit from start to finish, easily selling every number she offered. Her first is a rube song. An Irish number is well handled while a Hebrew number also won favor. She closes with a ballad, but is much better suited to the character numbers and puts them over to better advantage.

Leonard and Garrison Company in "When Hamlets Her," a burlesque on "Hamlet," won laughs but the turn is very crude. Play upon slang expressions gives rise to most of the laughs, hokum also being freely interjected.

Maud Muller and Ed Stanley kept them giggling while they indulged in their cross-fire. Miss Muller was effective in getting the gags over, most of them being woven around the fact that she wants to eat. Stanley, while he stalls her about the eats, feeds her the comedy in telling fashion. A song for a close sent the turn off in the hit column.

Max Ford's Revue is essentially the same as when reviewed in these columns last week and scored an emphatic hit in the closing spot. J. Mc.

AMERICAN

(Last Half)

John and Ella Burke, in a neat little act, opened the bill; they will be reviewed in detail elsewhere.

Foxworth and Francis, man and woman, a colored act, went over fairly well with some singing, dancing and talk. The girl's stockings, in the gray and orange costume, were badly wrinkled. The double dance at the finish was good and sent them over.

The Great Felix and Company, in a magic act, pleased and registered a hit; see under "New Acts."

Franklyn and Brannigan, two men with considerable personality and of good appearance, dressed in Tuxedos, were a substantial hit. They have a fake acrobatic opening and then sing several published numbers in a worthy fashion, selling them well.

Tom Franklyn put over a ballad in good voice and with excellent phrasing to a decided hand. A medley was used for a finish, following which they took several good bows.

"Dolly's Dream," a girl act, proved weak; it will be reviewed in detail in another column.

The Mercer and Boyle Trio registered strongly with songs, dancing and bones and tambourine playing; reviewed in detail elsewhere.

Connors and Boyne were a punch in the next spot with special songs and material; see in another column.

Nevins and Mack, reviewed in detail before, did not get over very well; the act is too long dragged out and the talk is too much along the same line and on the same subject.

The Bell Thazer Trio have a good acrobatic act, very well costumed; they made a hit with some excellently performed tricks in which the girl was of material assistance. H. W. M.

PERFORMERS MARRY ON STAGE

Johnny Burke, who is doing a single on the Orpheum time, was married last week to Dorothy Wilson on the stage of the Orpheum Theatre, in Portland, Ore. Velaska Suratt, who is on the same bill, acted as bridesmaid, and John Collins, of Suratt's act, acted as best man.

The newlyweds met for the first time when both were appearing in the "Passing Show of 1918."

HARLEM OPERA HOUSE

(Last Half)

In view of the fact that two feature pictures are on display at the Harlem Opera House this week, the vaudeville program is somewhat shortened as far as running time is concerned. The different acts were run off in jig time and none of them lingered around for bows.

Daly, Mack and Daly go through a routine of roller skating feats all of which are well executed. The turn is made up of two males and a member of what was once known as the weaker sex. One of the trio confines his efforts to comedy work on the rollers and got over a number of laughs.

Rose Valgar, in some published song numbers, won favor and was the recipient of a generous hand. Her routine of numbers is well selected and she sells them effectively.

Hayman Adler and Company offer a sketch which entails comedy and pathos. Adler registered one of the hits of the bill in his portrayal of a man who has been wronged by his brother in early manhood.

Wilson and Kelly offered some songs, "nut" comedy and hokum that, while rather crude, proved effective as far as winning laughs is concerned. They close with a burlesque on terpsichore that sent them off to a good hand.

"A Night in Moscow" gives a quartet of young women and a trio of men an opportunity to show their wares in Russian folk-songs and dances. All of them conduct themselves in a capable manner and applause was accorded at frequent intervals during the running of the act.

Besides the Chaplin picture, "The Kid," which is being shown simultaneously at all of the Proctor houses this week, a special feature was served, same being Ethel Clayton in "The Price of Possession."

CITY

(Last Half)

The Tossing Austins, man and woman, the man doing "rube" and the girl doing straight and country girl, opened with some talk, a dance by the girl and some juggling by the man. The girl did good high kicks and for a finish a rope dance, while the man played the clarinet. They went over fair.

Frank Mansfield followed with a lot of selections on a xylophone, not very brilliantly played, and a piano solo. His vocal rendition of "Old Pal Why Don't You Answer Me?" was in good tenor, but he showed little vocal or physical poise.

Leon Stanton and Company didn't stir up things to any extent; see under "New Acts."

"The Fortune Queen" will be reviewed in detail in another column.

Ryan and Weber have been reviewed several times; the blonde girl has considerable personality and this helps a lot. She does not now carry the muff, criticized in these columns as being unnecessary.

"Money Is Money," reviewed before, dragged terribly for half an hour. Such attempts at comedy as "Dillingham-dealing ham," "Applebaum—apple cake," "muslin cloth, muzzlin' dog," are used with a lot of stalling while the girls are changing.

The waits were bad, and of the ten people in the act many are unnecessary in the amateurishly written, poorly constructed and inadequately presented vehicle.

Bob La Salle, with Billy Joyce at the piano, was a very welcome relief; he sang a number of songs, told a couple of stories and did his dance imitations, which registered strongly. He was the first act on the bill to get anything like a real hand.

The Perrin De Kock Trio, with good acrobatic feats and the head to head stand with a dog in between, proved a good closing act. H. W. M.

HARRY CAREY MARRIED

SAN FRANCISCO, March 14.—Harry Carey, motion picture actor arrived in San Francisco this week and was married to Miss Olive Golden Fuller by Judge A. T. Barnett. Carey came to attend the Movie Ball and at the same time was present at his nuptials. This is Carey's third marriage. Carey gave his age as forty-three and the bride's as twenty-five, this being her first venture.

TO HOLD IMITATION CONTEST

The local dancing contest at the B. S. Moss' Regent theatre on Thursday evening, will feature prizes for the best Pat Rooney and Frisco imitations. A jazz dance contest will also be held the same evening. The contest will be held under the direction of Harold Eldridge. The audience is to judge the winners.

VAUDEVILLE

THE GREAT FELIX & CO.

Theatre—American.
Style—Magic.
Time—Seventeen minutes.
Setting—Three.

The Great Felix, who formerly used the name of Herman, entered and said, "Ladies and gentlemen, I will now show you one of the fastest magic acts on the stage."

His first trick was the handkerchief and candle, using the lamp chimney vanish and the lighted candle from the pocket. This was followed by the handkerchief sword, the handkerchief in the glass, using the egg-glass stand, the Twentieth Century handkerchief trick and the dyeing tube. The handkerchief and lemon trick, done by the late Alexander Hermann, was next and some laughs gathered by the awkward boy from the audience.

Felix was assisted by a woman dressed in fish scale and tulle costume, and a man attired in black coat, short black pants, white stockings and black shoes. He called the man "Boumski," borrowed from Alexander Hermann, with whom the original "Boumski," a colored fellow, used to work; this name was also used by Leon Hermann.

The "Card Target" was the next effect, a selected card being shot on a target.

The Roterberg variation of Kellar's "Coffee, Milk and Sugar" trick followed, changing confetti, sawdust and bran into steaming hot coffee, milk and sugar. All the tricks were rushed but in this one more particularly, the audience was not allowed to get the full value of the change and some of the effect was lost.

The lighted candle to flowers preceded the "Miser's dream," in which a number of coins were caught from the air. The Coin Easel, a variation on the Coin Ladder, was next.

Two illusions were used for a finish. "The Mysterious Cross," to which Felix was tied and to which, a short time later, his lady assistant was found secured in the place formerly occupied by him, was quickly performed.

For a finish, the trunk substitution trick was performed very well indeed, the rapidity of the change recalling Houdini's presentation of the same trick, although Houdini's trunk looked like a regular trunk and not a special.

Felix has adopted the style of rapid work first introduced in this country by Horace Goldin, when Goldin used to work faster than he does now.

Whether the art of magic is the presentation of a number of tricks in an entertaining manner to amuse, instruct and entertain, or whether it is the rapidity with which the greatest number of effects may be shown in the shortest length of time, is naturally a matter of opinion; however, such writers and authorities as Prof. Hoffman, think that more time should be given to each individual effect.

The act went over quite well when reviewed and could have held a later spot nicely. Felix might improve the dressing of his assistants, particularly the man.

H. W. M.

DAVE WINNIE

Theatre—Proctor's 58th Street.
Style—Trapeze.
Time—Eight minutes.
Setting—Full stage.

A turn on the trapeze and rings which will fill in well for an opening spot. Winnie is a likable looking chap who works in white flannels and sport shirt, after removing a sport coat which he wears for his initial entrance. Some chatter while performing the feats lacks punch, but Winnie has enough personality to warrant his getting some good talk over. His various feats are neatly executed.

J. Mc.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

HOWARD AND FIELDS

Theatre—Proctor's 23rd St.
Style—Comedy and Singing.
Time—Seventeen Minutes.
Setting—Special in Two & Two & a Half.

An excellent act in a very effective set proving a novelty in a three-man offering.

The set is a very well painted leg and back drop, with a backing and represents the interior of a Pullman Dining Car.

Two of the company do blackface and are porters, one man does straight; they all are excellent in their respective parts.

The comedy is good, well written and well delivered, the dressing much better than the average.

The straight man is a theatrical manager and is traveling in the train which is stalled at a burg; the porters become interested and say they can sing and dance. When requested to show what they can do, they don long purple satin coats with orange lapels trimmed with pearl buttons, white spats, white kid gloves and white silk hats, and with the canes to which were attached ribbons, appeared very much Carrol Johnson.

They sang "Down Among the Sugar Cane" to a hand and did a very nifty, neat dance.

A crying bit was well harmonized by the three and drew applause.

The train calling business with the "Brrrrr-ooklyn" finish was a big laugh preceding the closing in "One." The straight was dressed in gray trousers and cutaway coat, the two blackfaces in dress suits, with velvet collared Inverness capes, lined with white satin, and white vests; all carried canes and wore hats.

"She Is the Neatest, Sweetest Baby of Them All," sent them over to good hands and a number of bows.

This is an act that should have no trouble in getting the big time where it would be a hit in a good spot.

While the audience laughed heartily and applauded individual bits, and the finish, it was not as demonstrative at the conclusion as it should have been. The act merited more than it received; the audience was cold. H. W. M.

FRANK FARRON

Theatre—Proctor's 23rd Street.
Style—Singing and Talking.
Time—Fourteen minutes.
Setting—One.

Frank Farron makes his appearance in a neat dark business suit and black Derby hat.

For his first number, Farron sang a published Irish number, following which several stories were told, mostly Irish.

A published number about a middle western state followed to a hand.

An impression of a young lady working in the diamond department of Woolworth's five and ten cent store was the next "bit." This suffered by reason of the fact that Edna Luby had done a similar bit previously.

Farron must have been a very close student and observer of Frank Bush, for in gestures, mannerisms, voice, manner of fixing his hair, intonations, waits and other details, he was almost an exact replica of Bush in this impression, although it was not announced as such.

Farron waits too long between the laughs and this has a staccato effect and drags the act out too long.

A published ballad used for a finish was well sung and went for a good hand and a couple of bows.

With some fixing up, Farron would have a good single for the better houses.

H. W. M.

GEORGE RANDALL & CO.

Theatre—Proctor's 23rd Street.
Style—Sketch.
Time—Twelve minutes.
Setting—Three.

This sketch has for the basis of its plot, the idea embodied in Kipling's "Advice to the Young British Soldier," that of the wife having a lover, and the husband, instead of being irate, treating the lover with the utmost courtesy. Kipling wrote "Make 'im take 'er and keep 'er, that's hell for 'em both," and it is around this advice, that the sketch has been worked.

At the outset, the husband is discovered playing solitaire; it seems that the wife and husband are mismatched; either she doesn't understand him or he doesn't understand her, or both do not understand each other. The wife, who enters, says her husband is not a man, candidly admits she is going out with another, one who does understand her, and that it is none of the husband's business.

During the husband's temporary absence, the lover enters and the wife kisses him, following which she leaves to dress although she seemed suitably attired for the theatre as it was.

The husband enters, seems overjoyed to see the fellow, treats him to wine and cigars. The lover seems nervous and upon expressing his impatience, the husband calls to his wife "Irene, your lover is waiting!" Following this the husband says she will be ready soon, to which the lover replies that he wants to have a long talk with the husband.

He displays a string of pearls that he bought for the wife but which he offers as a bribe to the husband who needs money.

The lover then tries to explain the false position to the husband who does not seem in the least interested, in fact he seems anxious for the lover to take her, says his wife always gets everything she wants, and that she might as well be happy.

Upon the wife's entrance, she is not in the least abashed, says with the candor of the streets, as she puts her arms around her lover and kisses him in her husband's presence, "this is the man I love." The husband says, "Oh, my God," using it for comedy, and then the wife proceeds to recite some of her husband's deficiencies.

He, the husband, finally tells the lover to take her and that he will never say anything nor interfere and both lover and wife say it was a frame-up to get him to give his word.

After their exit, for a tag, the husband calls a number on the 'phone and says, "Hello, Florence, I'm coming up to see you, I've got a nice string of pearls for you."

The man playing the husband was excellent, the wife good, and the lover fair.

The whole idea of the sketch is really not nice, and is better fitted for the legitimate as a play than vaudeville which is largely attended by women and children.

To obtrude the idea of a wife who has been untrue to her husband, who flaunts her lover before her husband and runs down her husband before her lover, as she descants upon the virtues of one and the deficiencies of the other, is bound to create impressions upon the minds of the young boy and the adolescent girl that had better be omitted in the theatre.

None of the characterizations get the sympathy of the audience, least of all the woman.

H. W. M.

EVELYN BERESFORD & CO.

Theatre—Proctor's Fifth Avenue.
Style—Dramatic Sketch.
Time—Sixteen minutes.
Setting—Three.

At the rise of the "front cloth" the music of Wagner's "Tannhauser" was heard.

A man entered a darkened room and with pistol in hand, looked over some papers on a desk and said something about papers, the mills and a millionaire; just what he did say was impossible for the writer to understand in the seventh row from the stage.

The wife, Miss Beresford, entered wearing a quantity of stage jewels and a white fur coat trimmed with black.

She inquires as to whom the man is, and what he is doing there; this is explained together with the statement that the lady's husband is going to be shot, if he signs "the papers."

The wife pleads, but the owner of the mills is obdurate and determined to shoot; with the noise of the approach of the husband however, the man bent on murder decides to wait until the clock strikes one; he hides behind the curtains.

The husband who is nearly blind, enters with a cane, and there is a scene between husband and wife; during her pleading for him not to sign the papers that will take away the mills from their owner, the man with the pistol emerges from his hiding place, the clock struck one, but he did not shoot, maybe the clock was fast, who knows?

However, the husband does not "sign the papers," which prevents the other man from wasting a perfectly good thirty-two cartridge, and as the bells, back stage, ring out, some lines are spoken by the wife about Christmas time and peace on earth and good will toward men.

The part of the nearly blind husband was played well, the man has an appealing, yet firm voice, he looked the part.

Miss Beresford is of distinctly an English type and she played her role just as an English woman of her type might be expected to.

The man playing the part of the mill-owner, was very poor; he does not get his speeches over so that they can be understood, does not read well, was unconvincing and weak. Before the husband had decided not to sign the papers, he stood with his hand on his hip, put the revolver, which he didn't know how to hold, in his pocket, and reached for his hat as he started for the exit long before he should, thereby anticipating, in fact he seemed in a hurry to get away.

H. W. M.

VAN HORN AND INEZ

Theatre—Proctor's 23rd Street.
Style—Skating.
Time—Five minutes.
Setting—Three.

Man and woman in a neat skating act open with the man doing whirls at the rise of the drop.

The girl, in black and jet does a neck spin. He does a one foot spin and in a change to gold and black the girl does a volplane which went for a good hand.

She is rather thin for the short dresses worn and might be able to skate in something a little longer.

When reviewed, she slipped and fell as an announcement was about to be made, but quickly arose and said that the last feat performed was originated by themselves.

It consisted of a neck spin while the girl made rapid lateral revolutions and was productive of decided applause.

The feat is a good one and has not been seen around here; it builds up the act strong for the finish.

In its present shape it could easily hold a spot on a big time bill.

H. W. M.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

ENGLAND REFUSES TO JOIN
NEWLY FORMED INTERNATIONALE

Is Determined in Her Efforts to Exclude Enemy Acts, and Has
Met All Attempts to Break Down Embargo
with Vigorous Methods

LONDON, Eng., March 12.—During the past month a much greater amount of anti-alien propaganda has been issued and put into motion than has been during the entire year past, as the result of the recently held Rotterdam conference which was attended by representatives of variety artists throughout the world, with the exception of America. The feeling against the importation of ex-enemy acts has been strong here since the declaration of peace, and the Variety Artists' Federation has kept up a constant propaganda for their exclusion.

Members of the V. A. F. have pledged themselves irrevocably not to work with artists of ex-enemy origin, and the pledge still has a period of three years in which to operate. Frequent attempts to break down this opposition have been met with even stronger methods, and recently the Swiss artists' union was understood to have attempted to break down the embargo, only to capitulate peace when the V. A. F. retaliated by forbidding the appearance of Swiss acts in British territory in answer to the exclusion of English acts from Switzerland, which is partly German-speaking.

The recently held Rotterdam conference was for the purpose of reaching an inter-

national understanding as to the status of German acts, and for the formation of an International Federation of Artists. Monte Bayley, representative and spokesman of the V. A. F., was against the formation of the league, as were the Danish and Scandinavian delegates, while Spain and several other countries were non-committal. The league, known as the League Mondaile Organisation des Artistes, came into being, with Germany, Austria, France, Belgium and Holland as the chief sponsors. The league is to have headquarters at Brussels for the first year, and will shortly announce the plan on which it will operate.

Bayley and Schwiller, who attended for England, upon their return reported the results of the meeting to the V. A. F., and as a result a campaign against the ex-enemy acts was begun, and throughout the country posters warning V. A. F. members not to forget their resolutions have been posted, while trade journals are constantly harping on the subject in boldfaced type. Performers suspected of being German or Austrian have been promptly yanked out of bills and canceled and the battle to keep them out will continue while the V. A. F. resolutions stand.

PLAN GERMAN FILM INVASION

BERLIN, March 4.—Encouraged by the success of the German film, "Passion," sent to the United States since the war and believing that Americans are becoming tired of their own films, German film producers are planning a film invasion of America. This has also resulted from the crisis which they have experienced of late in disposing of their goods.

There is a movement for consolidation of concerns, which would drive out those who were attracted to the business at a time when large profits could be made with low grade goods. This movement is succeeding, and it can be foreseen that within the next few years only a few major concerns will be operating here.

"YES PAPA" COMES TO LONDON

LONDON, Eng., March 11.—"Yes Papa," the new musical play by Austin Melford and Eric Blome, with music by Philip Braham, opened at the Finsbury Park Empire last week.

In the cast are Ernest Sefton, Ambrose Thornton, Stephanie Stephens, Reginald Andrews, Minette Raymon and Rose Thornbury.

CHATEAU AS MUSIC SCHOOL

PARIS, France, March 12.—Part of the famous Fontainebleau Chateau will be renovated and used as a school of music in which American students can finish their musical education under the supervision and guidance of the French Government, which has voted a subvention to the school, and will grant a government diploma and prize award to qualifying students.

YORK JOINS McFARLANE

LONDON, March 11.—Jack York has joined forces with A. D. McFarlane, of Glasgow, and will produce in conjunction with him. Their first production will be shown in September. Florence Smithson and Scott and Whaley have already been engaged as principals.

EXHIBITORS HAVE BLACKLIST

LONDON, March 11.—A blacklist of undesirable films has been started by the Kinema Exhibitors' Association. All members of that organization will not book films banned by the association.

"JOY BELLS" OPENS TOUR

LONDON, March 11.—"Joy Bells," the London Hippodrome revue, opened a tour of the road last week at the Grand Theatre, Brighton. The tour, which is under the direction of Turner and Heathfield, will include the towns of Penge, Golders, Green, Rotherhithe, Southsea, Nottingham, Cheltenham, Bristol, New Brighton, Edinburgh and Glasgow.

In the cast are Stan Paskin, Daisy Hurdle, Tom Heathfield, George Kennedy, Serna Peake and Edna Myra.

TWO SHOWS IN ONE HOUSE

LONDON, Eng., March 12.—"The Fulfilling of the Law," which opened recently at the Garrick, will continue indefinitely. The play, in which Constance Collier and Arthur Wotner play the leading roles, will give two matinees a week, sharing the house with "The Two Daughters of M. Dupont," which will run there the remaining four days of each week.

SUBSIDY DENIED TO OPERA

PARIS, France, March 12.—The additional subsidy of 700,000 francs asked by the National Opera has been refused by the Chamber of Deputies, which declared that the amount provided was sufficient. Strangely enough, the only paying opera in Paris today is "Die Valkyrie," by Wagner, a German.

BERT BUYS AMERICAN RIGHTS

LONDON, March 11.—M. C. Bert has purchased from Gus Oxley and Minnie Leslie, the exclusive rights to United States and Canada, of their musical farce fantasy called "Three A. M." Bert intends to produce it in America next season.

JAY HAS KINGSWAY AGAIN

LONDON, Eng., March 11.—J. Herbert Jay has again taken charge of the Kingsway Theatre, having secured the remainder of the lease held by Lillah McCarthy, who secured the lease originally from Jay.

LAUDER AND THE KING

LONDON, March 14.—Sir Harry Lauder received at the hands of the King the accolade of knighthood at Buckingham Palace, last Friday.

ROTHSCHILD PLAY IS LIKED

PARIS, France, March 12.—"The Rod," the new play by Andre Pascal, otherwise Baron de Rothschild, in which Harry Baur plays the leading role, is having a successful run at the Renaissance, where it was recently produced. The play deals with the "fashionable" doctor whose only reason for existence is to bleed his rich and easily swayed victims. He is fairly successful, having won over as his mistresses two ladies of wealth and fashion, one a countess, the other the wife of American millionaire. In order to get money out of number two he performs an operation that proves rather fateful, the lady dying as a result, and in order to avoid exposure and prison, he commits suicide by making himself the victim of a newly discovered poison.

SUNDAY OPENING NOT WANTED

LONDON, Eng., Feb. 11.—The recently held debate under the auspices of the British Drama League on Sunday Openings resulted as had been foretold in an overwhelming sentiment against such a movement on the grounds that no other profession worked seven days, and that therefore the actor should not be compelled to do so. In order however, to provide amusement for the public it was suggested that managers be given a license to present Sunday entertainments in which members of the profession who have no affiliation with the Variety or Legitimate stage be allowed to appear, such as concert artists, and members of amateur actors' societies.

PORTSMOUTH "BOYCOTT" SETTLED

LONDON, March 14.—The fight between H. J. Cook, proprietor of the Shaftesbury Picture Hall, Portsmouth, and the Amalgamated Musicians' Union which has extended over a period of three months in the course of which the aid of all local trade unionists was invoked to bring about a boycott of the hall, has been settled. The A. M. U. is to pay all costs that have been incurred by Cook in legal proceedings. The trouble arose over a claim on the part of the A. M. U. to compel recognition of their union and the employment of union musicians in the orchestra of the theatre. The attempted boycott proved ineffective.

SEEK ANIMAL LEGISLATION

LONDON, Eng., March 12.—Lieutenant Commander Kenworthy, representative for Hull in the House of Commons, attempted recently to introduce a bill forbidding the breaking and training of animals for domestic or theatrical purposes, on the grounds that severe cruelty was necessary in order to do so. The under secretary of the home office, Sir J. Baird, overruled him, on the grounds that provision was made in the Protection of Animals bill for that purpose and further legislation was unnecessary. The bill was withdrawn.

"MUSKETEERS" AS OPERETTA

CANNES, France, March 12.—A comic opera, based on "The Three Musketeers," by Dumas, was presented at the Casino de Cannes this week. The music is by Isidore de Lara, and the book by Henri Cain and Louis Payen. The play is considered extraordinarily successful. Marthe Chenal plays Anne of Austria, and Maguenat, who once was a member of the Chicago Opera Company, plays the part of D'Artagnan.

EMPIRE, DUBLIN, IS CLOSED

LONDON, Eng., March 12.—The Empire, Dublin, was closed on March 5, due to the lack of business, brought about by the new curfew regulations. Barney Armstrong, manager of the house, notified the V. A. F. that all acts booked for the house were for the time being cancelled.

FORBES-ROBERTSON FOR AFRICA

LONDON, Eng., March 11.—Gertrude Elliot (Lady Forbes-Robertson) will sail for a tour of South Africa next month. She will appear in "Paddy the Next Best Thing," under the direction of the African Theatres Trust, Ltd.

BOYCOTT STRENGTHENED

LONDON, Eng., March 12.—At a meeting held here last week it was decided that after March 21, all managers not paying the minimum wage asked for actors by the Actors' Association be boycotted by the Association, and that all members of the A. A. who sign contracts other than the one fostered by the A. A. shall lose the benefits of membership in the organization. Members suffering as a result of having refused to sign non-A. A. contracts shall be given the benefit of the Protection Fund, which shall be levied on all members at the rate of sixpence a week, commencing March 14.

MARIE LOHR PRODUCES PLAY

LONDON, Eng., Feb. 11.—Marie Lohr's production of "The Man and the Hour," is to open here tonight at the Globe replacing "Fedora," which she also produced, and which ran for 111 performances, a record for its London revivals. H. A. Vachell and J. C. Snaith wrote the play, the cast of which is as follows: Dawson Millward, James Dale, E. Vivian Reynolds, W. Cronin Wilson, Ernest Hendre, George Goodwin, E. A. Walker, Ellis Jeffries, Marie Lohr, and Pearl Gardiner.

AMERICANS ARE ELIGIBLE

LONDON, Eng., March 12.—At the recently held annual general meeting of the Beneficent Order of Terriers, held at the "Kennel," it was announced that no foreigners, with the exception of American-born subjects, would be eligible for membership to the Order. The decision was made by a caucus vote. Capt. DeVilliers was elected president of the club for 1921. W. H. Atlas, vice-president; Jim Obo, treasurer.

"EN CASSEROLE" OPENS

LONDON, Eng., March 11.—Sir Oswald Stoll presented "En Casserole" at the Alhambra Theatre here on March 7. The play is the work of Jack Waller, who also appears in it. Others in the cast are George Robey, Wylie Watson, Cecilia Gold, Gwen Lewis, Ada Smart, Rupert Hazell and Harry Roxbury.

"Johnny Jones" closed at the Alhambra recently after a nine months' run at the house.

TO RETAIN CUT RATE FARES

LONDON, March 11.—The report of the Railway Rates Advisory Board, affecting the Music Hall Artists' Railway Association, which has been issued this week, recommends the retention of the existing concessions as far as entertainers and performers are concerned. The concession made to performers is three-quarters fare.

"NIGHTIE NIGHT" OPENS

LONDON, March 14.—"Nightie Night" opened last week at the Royal Theatre, Manchester, presented by Sir Alfred Butt. In the cast were Dorothy Minto, Kate Carew, Betty Belloc, Aubrey Mather, J. Cranston Nevill and Percy Hutchinson. The piece is expected to be seen at a West End theatre in April.

REVIVES "HUSBAND'S WIFE"

LONDON, Eng., March 14.—"Her Husband's Wife" was revived by Marie Lohr at the Globe Theatre here on March 8. With Miss Lohr, who is featured in the play, appeared Farren Somar, Spencer Trevor, J. H. Roberts and Ellis Jeffries.

COCHRAN TO RUN FRENCH SEASON

LONDON, Eng., March 12.—C. B. Cochran will start a season of French plays here commencing at the close of Easter, and for his first attraction will have Sarah Bernhardt in "Daniel," to be followed by the Guitrys in a season of repertoire.

MAUD ALLEN OPENS

LONDON, Eng., March 5.—Maud Allen opened a three-weeks' engagement at the Paladium, here last week.

BURLESQUE

MORE THEATRES ANNOUNCE CUT IN PRICES

BACK TO PRE-WAR RATES

As previously announced in these columns, the American Burlesque Circuit has reduced its admission price to the pre-war scale at the following houses on their circuit:

The Olympic, New York; Gayety, Newark; Star, Toronto, and the Trocadaro and Bijou, Philadelphia, as well as the Plaza, Springfield; Grand, Worcester; and the houses at Fall River and New Bedford.

Commencing this week the top prices at the Gayety, Louisville; Empress, Cincinnati; Century, Kansas City; Standard, St. Louis and Majestic, Scranton, will be 75 cents and 90 cents.

BILLY WATSON IN NEW YORK

PATERSON, N. J., March 11.—Billy Watson, owner of the "Parisian Whirl," came here to visit his family from Kansas City, arriving Monday. His show was laying off between Kansas City and St. Louis for a week. He will rejoin the company Sunday in St. Louis in time to open at the matinee.

RUNAWAY FOUR SIGN

The Runaway Four, this season with Dave Marion's "Snappy Snaps," have signed with Abe Marcus to go with his new musical show next season, playing the K. and E. time. The Runaway Four have been in burlesque on the Columbia Circuit the past three seasons.

DOROTHY HEADLEY DIVORCED

CHICAGO, March 14.—Dorothy Headley, of the "Victory Belles" Company, was granted a divorce today by Judge Lewis of the Circuit Court from her husband, Claude Headley. She was represented by Edward J. Adler, Chicago theatrical lawyer.

SHEA ROAD SHOW OPENING

Jack Shea will open his annual vaudeville road show on March 19th at Orange, New Jersey, at the Bijou Theatre. The show will consist of five acts, and will play eight weeks through New York state, closing at the end of May.

PEARL HAMILTON SIGNS

Irons and Clamage signed Pearl Hamilton, dancing soubrette of the "All Jazz Revue," for three years more, last week. She is to be with one of the Columbia Circuit shows next season. George Slocum has also signed for three years more.

STAGE EMPLOYEES TO DANCE

The Motion Picture Studios and Theatrical Stage Employees of Hudson County will give their annual ball and reception on the night of March seventeenth at the Fourth Regiment Armory, Jersey City.

SCRIBNER TO RETURN ON MAR. 28

Sam A. Scribner, general manager of the Columbia Amusement Company, will return to New York from his two months' trip to Palm Beach and Pinehurst on Monday, March 28.

JOHNNY KANE AT UNION SQ.

Johnny Kane, who closed at the National Winter Garden last Saturday night, opens at Kahn's Union Square next Monday.

WARD SIGNS WITH MARION

Dave Marion has signed Will H. Ward of his own show for next season.

ADMITS WILL TO PROBATE

According to the terms of the will of the late August Bruggemann, owner of the Empire Theatre, Hoboken, and former director of the Board of Freeholders, who died February 24, if his daughter, Anna Louise, now two years old, should marry before she attains majority, she must forego \$20 a week provided for her maintenance. The instrument, dated April 9 of last year, was admitted to probate yesterday afternoon by Surrogate James F. Norton, at the Court House. Bruggemann lived at 124 Hudson street, Hoboken. His son, Gerhardt, the First National Bank of Hoboken, and Leo Mayer, real estate man, of 212 Highpoint avenue, Weehawken, are the executors named, but Gerhardt Bruggemann has renounced his right to serve in favor of the bank and Mayer.

A gold watch is left to a nephew, Herman, and the household furniture to his two-year-old daughter, Anna Louise. The latter is by Bruggemann's second wife, Mrs. Constance Bruggemann. The wearing apparel of the decedent is left to a brother, Henry, and to Gerhardt, the son, is left all the books and the formula for making "A. B. Creme." The residuary estate is left to the executors, in trust, to pay \$20 weekly for the care and maintenance of the youngest child, Anna Louise, until she is 21 years old. The sum of \$10 weekly is left to a brother, William. When Anna Louise becomes 21 the estate is to be divided among the four children, Anna Louise, Gerhardt, Mrs. Marie Clark, of 745 Garden street, Hoboken, and Mrs. Augusta Strasburger, of Columbia, South Carolina. One-third of the estate is to go to Anna Louise and the other two-thirds to be divided equally among the other three children.

The will also provides that the executors shall take care of the stock which the testator has in the Empire Theatre, and that when the present agreement with the American Burlesque Association expires, that they shall renew it, if they see fit, or book some other association or make other arrangements. The executors are also directed not to renew the lease on the Empire Theatre to the Edisto Realty Company, but when it expires to lease it to the son, Gerhardt, and "Marty" Johnson, the present manager.

Mrs. Constance Bruggemann, the young wife of the testator, "shall receive dower, to which she is entitled by law, in real estate." This is the extent to which the widow of the decedent shares in the will. The executors are also directed, the will says, if they find it necessary to spend more than \$20 a week for the care, maintenance and education of Anna Louise, the youngest daughter, to do so.

PARTIES AT THE EMPIRE

Last week was Johnny Bohlman and Marty Ward week at the Empire, Brooklyn. During the week they were given several parties. Tuesday evening the William C. Lohr Association attended the theatre in a party of two hundred. The Seattle Association of three hundred attended. Friday night the Dop-a-Long Club of one hundred and fifty, accompanied by the Dumb-bart Band of eleven pieces, and Saturday night the Chas. Kraiz Association of ninety and the Reading Club of eighty partied the boys.

MABEL LEE IN VAUDEVILLE

Mabel Lee, who recently closed with Charlie Robinson's Parisian Flirts, is now with Vic Hyde's "Around the Clock" act, playing the Loew time.

ROSE & HART JOIN

Rose and Hart have joined the "Flashes of 1920" at Toronto, Can. The company will appear at the Columbia in about a month.

BIG FUND DRIVE TO END ON MAR. 20

SCRIBNER GETS BIG RESULTS

The Burlesque drive for new members of the Actors' Fund will close March 20. All applications should be sent to Sam A. Scribner, its treasurer, on or before that date to the Columbia Theatre Building, New York.

The appeal sent out some time ago by Mr. Scribner, in the form of letters to managers and performers, was worded in his characteristic style and was accompanied by application blanks. The responses have been very satisfactory and before Mr. Scribner departed for the South on his annual vacation, he turned over to the secretary of the fund a large number of new members including many life members. They have been coming ever since, and at the close of the drive there will no doubt be included in the roll of the fund the names of nearly all the representative burlesque performers.

WISEMAN IS HOTEL MANAGER

ST. LOUIS, March 10.—Joe Wiseman, former owner of the Alamac Hotel, in this city, has been appointed manager of the hotel by owner Miller. Wiseman was compelled several years ago to sell the Alamac and other hotel property here on account of ill health, which has kept him out of active business for several years. He has now regained his health and gone back into the hotel business. Wiseman formerly had a big following in the show business and had a large percentage of the burlesque and vaudeville performers playing in St. Louis stopping at his hotel.

PEARL AND BARD FOR VAUDE.

Jack Pearl and Ben Bard of the "Powder Puff Revue" are booked in vaudeville at the close of their burlesque season. They open at the Colonial, New York, the week of May 16 and will play all the Keith houses around New York.

MINSKY POSTPONES TRIP

Billy Minsky has postponed his European trip until June. He will not be able to get away until then. Minsky also announced that he would not open his Brooklyn house until next September.

PATTY HURT AT REHEARSAL

Felix Patty, manager of the "Tarzan" act with Jack Singer's Own Show, fell during his rehearsal Monday morning at the Columbia and broke two of the fingers of his left hand.

He worked at the matinee, however.

PARELLA ON PAN TIME

Jimmie Parella is working on the Pantages Time in a comedy talking act with a male partner under the name of Ansley and Parella. They were in Winnipeg last week.

DOROTHY MORLEY MARRIED

Dorothy Morley, a member of Joe Woods' "Mimic Whirl" and Al Anger of the vaudeville team of Anger and Adelon were married in Philadelphia Feb. 25.

MYRTLE GLENN ILL

Myrtle Glenn, formerly of burlesque, is in Stein's Sanatorium recuperating from a nervous breakdown.

SINGER'S "OWN SHOW" AT THE COLUMBIA CLEVER AND BRIGHT

Jack Singer's Own Show, with Harry Lander, at the Columbia this week, has musical numbers that score and novelty vaudeville specialties are introduced that alone are worth the price of admission. The comedy is well taken care of, the scenery and costumes have color effects that are bright and blend exceptionally well. The various color schemes have been carefully worked out and they are most pleasing to the eye.

Lander, a versatile tramp comedian, takes care of the comedy. He is a very humorous fellow and there seems to be no end to his cleverness. He does a bit of everything in conjunction with his character. Lander uses a dirty makeup. He speaks distinctly and makes every word count.

Willie Lander does a good straight in the first part, and a tramp in the second part amusingly.

Henrietta Byron, an attractive looking prima donna, did well with her numbers and nicely in the scenes, reading her lines pleasingly. She displayed a pretty wardrobe.

Ameta Pynes exhibited some exceptionally artistic dancing. Miss Pynes wore some beautiful gowns that displayed her pretty figure to advantage.

Alice Lawler, a recent recruit from vaudeville, was a big success in her specialty and in her two numbers. This is all the young lady did Monday afternoon, but she registered a decided hit. Miss Lawler is a pretty young lady, of perfect form. She bubbles over with personality and knows how to put a number over. We can't say that we like the way she dresses her hair, however, for her features could be shown off to a better advantage if she wore her hair differently. Her costumes are pretty, especially the one she wore in her specialty, for it gave the audience an opportunity to see her well formed and trim figure.

Bobby Moore, an ingenue, is in several of the scenes and does very well.

Robert Miller, a juvenile, offers some clever dancing and dresses well.

Leo E. Daly is in several scenes and does a dancing specialty with Miss Pynes.

Miss Byron, shortly after the opening, offered a singing specialty which she put over very well.

Harry Lander, in a comedy talking act, won much laughter.

In the "motion picture studio" scene a dancing act, well staged, was given by the Misses Pynes and Daly. They called it the Vampire dance. It was refreshing and out of the ordinary.

Lander and Miss Moore were amusing in their comedy scene.

Miss Pynes looked pretty in her march number in which the girls of the chorus did some pretty work.

"Tarzan," billed as the "Human Ape," assisted by his trainer, Felix Patty, offered a specialty that attracted considerable attention. This fellow is about the nearest to the ape in looks and action we have ever seen. He goes through his tricks and works up a lot of comedy in fine shape.

The "elephant" bit created a lot of comedy as Harry Lander, Miss Daly and Willie Lander worked it up. They handled this scene exceptionally well.

Miss Lawler just about stopped the show with her specialty in which she offered four numbers cleverly. Miss Lawler has a way of her own in putting a number over and just knows how to do it. The audience could not seem to get enough of her. She also offered a neat and graceful dance that polished off her act in fine style.

Miller and Daly followed in a clever soft shoe dance that won applause.

The "table" scene furnished a lot of fun with Harry and Willie Lander and Miss Byron in it. It was very successful and a fine comedy scene.

Lander's specialty in magic and his playing of the tambourine were well received, and very entertaining.

Sam Wilson, a colored performer, offered a specialty in one of four numbers that went big. He sang several of his encores in Yiddish.

Jack Singer's Own Show is a pleasing entertainment and somewhat different from other shows we have seen at this house.

SID.

MABEL ERICKSON ILL

Mabel Erickson, wife of Harry Bart of the California Trio, was compelled to close with "Folly Town" on account of illness and go to her home in Springfield, Mass., for a rest.

FALK JOINS THE ELKS

Chas. Falk, manager of the "Maids of America," became a member of the Freeport, L. I., Lodge, 1253 B. P. O. Elks, last Thursday.

Burlesque News Continued on Page 27

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A DANGEROUS EXPERIMENT

A number of the larger motion picture theaters throughout the country have unofficially announced that next season will see a decided cut in the number of musicians employed in the various orchestras.

This, with the present interest of the public in the large or symphony orchestra looks like a dangerous experiment and one that may lead to serious consequences for the houses that put the plan into effect.

People come to the theaters to see pictures, the managers argue, and not to hear the music. Some managers even take the stand that an orchestra is in reality unnecessary, that an organ, especially one of the big type, fills all requirements essential to the proper presentation of a picture.

Allowing, for the sake of argument, that this is true, it would seem that the cutting down and abolishment of the orchestras or even considering so doing is taking a long step in the wrong direction. While it is true that many people go to the picture theaters solely to look at the pictures there are thousands who go to hear the music, and the picture is but incidental. The big Broadway houses where the symphony orchestra is featured long ago arrived at the conclusion that the large orchestra conducted by a competent director was a necessity.

The public has been educated to expect the highest grade of music in the picture houses and if it is not forthcoming a falling off in patronage is bound to be the result of this sort of retrenchment.

Before taking any decided steps in the matter it might be an excellent idea for every picture theater that contemplates a reduction or abolishment of its orchestra to put the idea up to the audience. This could be done by submitting the plan to audiences for three or four weeks and then taking a vote on it.

It is comparatively easy to secure a new patron for any type of amusement, but reclaiming a lost patron is one of the most difficult things in the world. Any showman of experience will testify to the truth of this assertion.

Vaudeville managers, always on the alert to see the trend of the public taste, are not making the mistake of cutting down their orchestras although they amount to far less in a vaudeville house than in a picture

theater. These managers are not only constantly increasing the number of men employed in the various orchestras but are constantly striving to better the class of music offered.

TWENTY-FIVE YEARS AGO

Anna Eva Fay presented "Somnolency" at the Auditorium, San Francisco.

"A House of Cards" was presented at Albaugh's Lyceum Theatre, Baltimore.

"Bohemia" was presented at the Empire Theatre, New York, with Wm. Faversham, Henry Miller, Viola Allen, Ida Conquest, E. Y. Backus, J. E. Dodson, Jos. Humphreys, W. H. Compton, J. L. Finney, Elsie DeWolfe, and May Robson in the cast.

Aubrey Boucicault and Sadie Martinot starred in "The Shaughraun."

James H. McVicker died at Chicago.

New plays: "The Last Stroke," "The Cousin of the King," "The Pride of Kil-dare."

Thos. W. Eek and his cyclists sailed for Europe.

The Olifans produced their "Threeheaded Nondescripts" at Proctor's Pleasure Palace, New York.

Dan Sherman produced "Old Dan Tucker."

Answers to Queries

E. N. G.—Marie Dressler has appeared at the Palace Music Hall in London.

M. R. L.—Bessie McCoy appeared with Richard Carle in "The Spring Chicken."

F. A. M.—Otis Harlan was with Anna Held's "The Parisian Model" Co.

P. R. E.—James Henry Stoddard died at Seward, N. J., December 9, 1907.

L. O. R.—Kitty Blanchard played Gabrielle in "Evangeline."

L. A. R.—Trixie Friganza was a member of "The Orchid" company, with Eddie Foy.

R. O. C.—Memphis Kennedy is dead. He was drowned in the Mississippi River, near Hannibal, Mo., October 12, 1907.

B. O. L.—Bijou Fernandez appeared with Edwin Arden in "Captain Velvet," at the Twenty-third Street Theatre, New York.

Tents—Ernest Cooke became the general manager of the Buffalo Bill Show in 1907.

D. A. C.—Mrs. Patrick Campbell made a tour of the United States under the direction of Liebler and Company.

W. S. L.—"His Wife's Picture" was a one-act comedy played by Emmett Corrigan and Augusta True in vaudeville.

B. D. M.—John J. McNally wrote "A Morning Rehearsal," a sketch produced by Lee Harrison and his Broadway Girls.

O. B. P.—Sadie Martinot appeared in burlesque with the Adah Richmond Burlesquers for several months.

O. X. E.—"Paradise Alley" was a B. A. Rolfe vaudeville production. Lew Adams and Max Reynolds played comedy roles.

V. A. L.—Prof. Harry M. Parker died at St. Vincent's Hospital, New York, August 6, 1906.

Bill.—The National Home for Elks was dedicated September 27, 1907. It is located at Bedford City, Va.

London.—Mrs. Lily Langtry, "The Jersey Lily," was a "professional beauty" in London in 1882.

S. O. L.—Fred Niblo went to England in 1906 and appeared as a headliner at the Palace, London.

Opera—The San Carlo Grand Opera Company is a New Jersey corporation, and was formed in 1907 by Richard F. Tully, Franklin Vreeland and Cornelius A. Cole.

Song—"School Days" was written by Cobb and Edwards and published by the Gus Edwards Co.

R. O. M.—Joe Maxwell produced "A Night in a Police Station." He was in the cast with Hattie Rempel, Arthur J. Hart, and others.

N. Y.—Arnold Daly produced plays at the Berkeley Lyceum, New York, in 1907, among them, "The Shirkers" and "The Martyr."

Boston—Julian Eltinge played the Madison Square Roof during the Summer of 1907. "At My Dancing School," was the title of one of his songs.

V. A. D.—Kara was engaged for the K. and E. vaudeville and returned to America in 1907. He originally appeared here with the Hopkins Trans-Oceanics.

New York.—Lyons' Restaurant was located on the Bowery in the block above the London Theatre, New York. It was closed by the Sheriff in 1907.

M. O. R.—Lincoln Beachy is credited with carrying the first message by airship, from Portland, Oregon, to Vancouver Barracks in 1905.

Chicago.—Jacob Litt acquired the Broadway Theatre, New York, in 1899. He held control of the house until his death. He leased McVicker's, Chicago, in 1897.

M. O. L.—"The Merry Widow" was not produced in New York until October 21, 1907, when it opened at the New Amsterdam Theatre.

South.—Wm. O'Dale Stevens and Louis E. Cooke managed the "English-Australian Circus, Royal Pantomime Troupe and Congress of Novelities."

Broadway.—Augustin Daly produced "7-20-8," February 24, 1883, at his theatre. Ada Rehan appeared there in "The Squire," season of 1882-1883.

S. R. O.—The title "Hip, Hip, Hooray," was used by Joseph M. Weber for one of his productions. Amelia Stone and Valleska Surratt were with that company.

R. C. S.—George M. Cohan's play, "The Talk of New York," starred Victor Moore as Kid Burns. Nellie Bergen, Emma Littlefield, Jack Gardner, Gertie Vanderbilt, Bert Feibelman was the manager.

D. C. L.—"A Grand Army Man" was played by David Warfield at the Stuyvesant Theatre, New York, in 1907. Howard Hall, Reuben Fox, Marie Bates and Jane Cowl were in the cast.

M. L. R.—David Belasco produced "The Warrens of Virginia," by William C. De Mille. Frank Keenan played General Warren; Emma Dunn was Rush Warren; Mary Pickford was "Betty," and O. D. Waldron played Lieutenant Burton.

M. R. O.—Russell Bassett played Kris Kringle in "The Top of the World" at the Majestic Theatre, New York. Roger Dolan, Fred Bailey, Ralph Austin, George W. Monroe, and Anna Laughlin were other members of the cast.

E. N. R.—Henri Bernstein wrote "The Thief," which was presented by Kyrle Bel-lieu and Margaret Illington at the Lyceum Theatre, New York, September 9, 1907. It was produced in London, Eng., November 12.

Home.—F. Nicholls Crouch composed several original songs for the NEW YORK CLIPPER, which were published in this paper in 1882. "Man's Faith" was one of them. 2. Charles Connolly also wrote songs for THE CLIPPER.

B. R. E.—"Tom, Dick and Harry" was a comedy by Harry Williams and Aaron Hoffman, with music by Egbert Van Alstyne. Ed. Lee Wrothe, Harry Watson and George Bickel were starred. Jeanette Le Beau and Bessie Clifford were in the cast.

Rialto Rattles

WOULDN'T

A talking machine in a tonsorial grotto save the barber an awful lot of energy!

WELL!

It's nearly time to purchase the cam-phorated spheres and doff the old Benjamin.

ALTHOUGH

One of the Singer Midgets is said to be of a poetic turn of mind, no one would ever accuse him of being a Longfellow.

CHECKER PLAYERS NOTE

Bill Lykens, the dean of "it's your move now" at the N. V. A., reports that he beat all the "good ones" last week.

SUPPOSEDLY

An angel is a heavenly body with wings, but in the show business an "angel" is an earthly body with money.

EVEN THEN

The days of slave buying started with the beginning of history, for it is recorded that Adam gave "one bone" for Eve.

NOW THAT

The warm weather is about to start in, it's nearly time to get out the furs and start to dress up the chorus.

WE NOTE

That there was one trick that Felix Kretschman was not able to perform at the American last week, where he appeared, and that was to bill himself as "The Great Herman."

YOU REMEMBER

That Ruth of Biblical history, took a pitcher to the well; it will be a matter of a short time before Ruth of baseball history may send many a pitcher to the woods.

WE HAVE HEARD

Of throwing pennies, cabbages, eggs, tomatoes and a variety of other things at actors, but when they throw a baseball, as they did last week at the Grand Theatre, New York, it's nearly time to get out the mask and chest protector.

THE SEVEN AGES OF ACTORS

(Apologies to Bill)

All the palace is a stage
And all the people in it merely players;
There are exits and private entrances
And one man with his time
Breaks many hearts,
His acts booked by seven agents.
At first the "small time"
Which they say can do no harm,
And then the "big small time"
Which they let you play sometimes for
money but only some times.
And then the "medium houses,"
Between two fires
Where you're neither the one nor the
other,
And then the "small big time" where
it's hard,
Striving for honor,
Fleeing and hard to get, seeking the
bubble reputation
Despite the opposition,
And maybe then the "big time" where
they say
There's justice and pockets lin'd with
goods of wealth,
If you play your part.
The sixth stage shifts
Into the lean and slipper'd pantaloons
With spectacles on nose and pouch in-
side,
His undarned hose tho' saved,
A world too old to use,
And his big manly voice
Turning again to ask for time, pipes
and whistles in his sound.
Last scene of all
That ends this strange eventful Hist'ry
Is double pneumonia or true Oblivion.
Sans health, sans wealth,
Sans friends, sans everything.

MELODY LANE

NO ROYALTY REDUCTION FOR MUSIC ROLL MANUFACTURERS

Music Men Claim That Prevailing Reproduction Rate Is Too Low As It Is and Any Change Should Be to Increase It

The request of the music roll manufacturers for a reduction in the prevailing royalty rate charged by the music publishers for reproduction rights will not be granted, according to a number of the music men.

Despite the fact that it is admitted that there is a big slump in the roll business, the publishers state that it can in no way be attributed to them and that it is unfair and unjust to expect them to share in the business losses of the roll manufacturers. One of the reasons given by the music men for the slump in the roll business is the fact that the price of rolls is by far too high for the general public and that the roll men must expect to go through the same business reconstruction that is taking place in all the industries.

At the present prices at which rolls are sold, the music men claim their royalty arrangement is too low and any move in making a change in it would be to increase the rates rather than lower them.

The rates at which the music men are granting music roll reproduction rights at present are as follows:

Two cents for instrumental rolls as provided by the statutes, six cents for word rolls of ten cent numbers or those known in the trade as "popular" publications, and twelve cents for thirty cent or high class or operatic numbers, as they are known.

GILBERT HAS NEW SONG HIT

In "Down Yonder," L. Wolfe Gilbert has a new song, which, judging from reports, will surpass in popularity any of his previous song successes.

It is entitled "My Budding Rose" and was written during his present vaudeville tour. The song was first introduced in New Orleans at the Orpheum Theatre, where it was received with great enthusiasm. On the road Gilbert has been flooded with requests for the number and the manner in which it is being received indicates that it will be one of the big hits of the year. His established ballad, "My Budding Rose," is going better each day.

SLIPPED ON "SIPPI SHORE"

The Palace Orchestra made rather a faux pas at the Monday matinee when they attempted to play "Sip Sip Sip Shore," a rather tricky rag that has recently been published.

They evidently had not rehearsed the number very thoroughly, or didn't seem to understand the orchestration, for after two false starts, in which some of the instruments played and some didn't, they desisted altogether, and let the matinee crowd walk out in silence.

\$500,000 YEARLY FOR MUSIC MEN

According to estimates made by members of the Society of Composers, Authors and Publishers, the organization will, before three years have elapsed, be collecting a sum amounting to over \$500,000 annually. At present the society has contracts on file aggregating over \$250,000 yearly.

E. F. BITNER BACK FROM EUROPE

E. F. Bitner, manager of Leo Feist, Inc., returned last week from a six weeks' European trip.

It has long been a question among publishers as to just what effect the word roll has upon the sale of published music. The roll men contend that they help the sale of songs, while a number of publishers are frank in their statement that every word roll that is sold kills the sale of many published copies of the song. It certainly seems reasonable to believe that the owner of a player piano would not be interested in the purchase of published songs if he had in his library a word roll reproduction of the number, and it is a well known fact that player pianos are selling in greater quantities to-day than at any time in the history of mechanical instruments.

The music men contend that in making the existing word roll reproduction rates they took into full account the fact that the playing of a number on a player piano might hold in the general popularization of the number and therefore made the rate lower than it really should have been.

Another matter which has not helped the roll men in their request for a lower royalty rate is the fact that one of the big concerns, in issuing its royalty statement to the publishers, deducted a percentage for returned or damaged rolls. The law provides that royalty is due on all rolls or records manufactured and the roll concern in making the deduction took the matter into its own hands rather than wait for the music men to do so of their own accord.

SONGWRITER WRITING SCENARIOS

Ivor Novello is at present doing scenario and film work at Venice, Cal., his latest being "Carnival," which is said to be a huge success. Mr. Novello is the composer of "Keep the Home Fires Burning," one of the big song hits of the war, both in England and America.

REMICK SONGS IN BURLESQUE

"Springtime" and "Annabelle," sung by Miss Tarr, and "Fun-Sleep," rendered by Miss Barry, are to be prominently featured in the Sam Howe Jollities show at the Columbia the week of March 21.

MILLS' VACATION ENDED

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, is back at his desk after a short vacation spent in Atlantic City.

WITMARK GETS TWO NEW ONES

Jack Stern and Clarence Marks have placed two new numbers with M. Witmark & Sons. They are entitled "No One" and "Heaven Is Like Dixie After All."

JOLSON SINGS "SHE KNOWS IT"

Al Jolson, Eddie Cantor and many other stars are singing Shapiro Bernstein's latest novelty number "She Knows It, Too," by Jack Stern and Clarence Marks.

ABE OLMAN IN NEW YORK

Abe Olman of the Forster Music House of Chicago is spending the week in New York.

DAVIS PLACES NEW ONE

Benny Davis, writer of "Jean" and "Margie," has placed a new song called "All for You" with Remick.

CLAIMS MUSIC BROKE UP HOME

Alma M. Sanders, the song writer, in private life Mrs. Ernest Benjamin, has been made the defendant in a suit for divorce brought by her husband, Ernest Benjamin, who told Judge Benjamin that "music broke up his home." He testified that Mrs. Benjamin kept late hours, and often did not return home until 3 o'clock in the morning. She refused to cook his breakfast, he also charged.

Miss Saunders is the writer of many popular songs, one of the best known of which is "Tumble Down Shack in Athlone," and also contributed a considerable portion of the musical score of "Tangerine," Carl Carlton's new operetta recently produced in Atlantic City.

Miss Sanders is the writing partner of Monte Carlo, their songs being issued under the name of Carlo Sanders.

FORSTER CLAIMS TITLE

SAN FRANCISCO, Cal., March 14.—Nat Goldstein last week received a telegram from the Forster Music Co. of Chicago stating that the recently released Goldstein song, "I'm Learning to Love You," is an infringement on "Learning," and that suit will be instituted unless the coast song is withdrawn from the market.

The numbers are said to be unlike as to lyrics or melody but the title and frontispice of the published numbers are similar.

VICTOR DECLARES DIVIDEND

A dividend of \$10 a share on common, and of \$1.75 on preferred stock, both payable on April 15 on stock purchases that are recorded up to March 31, has been declared by the Victor Talking Machine Company.

This is the second dividend in four months that has been declared on common stock by the Victor organization. The last one was made three months ago, when \$15 a share on the common stock was declared.

GIRL SUES LEO EDWARDS

Sybil Schwartz, a stenographer, is suing Leo Edwards, the songwriter, for breach of promise. Miss Schwartz, through her attorneys, charges that the composer won her heart and introduced her to his friends and acquaintances as his "future wife." In her suit Miss Schwartz claims that Edwards would not name the wedding day and that when pressed to do so refused. The suit followed.

McCOY OUT OF FISHER'S

Jack McCoy, who for the past two years has been professional manager of the Fred Fisher Music Company, severed his connection with the firm on Saturday last. He plans to enter the music publishing business.

George Piantadosi has succeeded him in the professional department of the Fisher company.

HOWARD SUCCEEDS THORNTON

CHICAGO, March 14.—Roy Thornton, western manager for the Broadway Music Company has been ordered to the New York office and will be succeeded here by Monte Howard. Mr. Howard has been appearing in this city in cabaret work, leading miniature musical shows in the various restaurants of the city.

"DREAM STREET" IS NEW SONG

Hal Dyson and Louis Weslyn have just completed a new fox-trot song called "Dream Street," the same title as the new D. W. Griffith motion picture. The song will be published by the Triangle Music Co.

MURRAY RITTER IN CHICAGO

Murray Ritter, of the Irving Berlin Music Co., is spending the week in Chicago, making his headquarters at the Berlin offices.

COLUMBIA ISSUES STATEMENT

The official statement of earnings for the year 1920, shows that the Columbia Phonograph Company failed to earn its dividend requirements by a very wide margin. The company's net earnings, after all charges and taxes, were \$590,264, or \$5.87 a share earned on its outstanding preferred stock. In 1919 the company's net earnings were \$3,624,202.

Total earnings of the company were \$5,805,514 and its interest charges and discounts \$655,560 in 1920. Its depreciation charges aggregated \$485,673 and inventory adjustments \$1,971,011 in that year. For Federal taxes \$2,113,006 was set aside in 1920. Its dividends in 1920 totaled \$2,078,187, leaving a deficit for the year of \$1,497,923, against a surplus of \$1,188,800 in 1919. The company's total profit and loss surplus at the close of 1920 stood at \$1,019,589.

In a statement accompanying the annual report, President Van Horn Ely says that gross sales of the Columbia Graphophone Manufacturing Company in 1920 were the largest in the company's history, being about \$4,000,000 in excess of 1919, notwithstanding the reduction in the demand for merchandise during the last quarter of 1920.

Net earnings, however, were lower because of the big increase in material and labor costs as well as higher selling and advertising expenses. The report states that an effort will be made to remove the gross sales tax, which in 1920 alone cost the company \$2,000,000. It is pointed out that this tax is levied on only a comparatively few classes of industry.

Inventories were larger at the end of the year than usual, because of trade conditions, but were revalued to meet prices at the end of 1920. Preferred stock was reduced by \$556,600 during 1920.

BIG CONTRACT FOR SOCIETY

The Southern Enterprises, a circuit of motion picture theatres throughout the South, has closed a contract with the Society of Composers, Authors and Publishers, by the terms of which the music controlled by the society will be played in the Enterprise houses.

The amount which the picture concern is to pay the society annually amounts to over \$5,000.

RAY PERKINS PLACES SONGS

Ray Perkins, who recently became associated with M. Witmark & Sons, has written the words and music of five new numbers for "It's Up To You," which will be introduced when that piece plays Boston next week. He also has contributed the lyrics to a melody by Sigmund Romberg, entitled "Dinah," which will be sung in "The Love Birds" when it opens at the Apollo.

FEIST GETS "MON HOMME"

The American rights to the big French song and instrumental hit "Mon Homme" have been secured by Leo Feist, Inc. The Feist house has commenced a big campaign of publicity in connection with the new number, which is scoring strong in both its instrumental and vocal arrangements.

FOX SONG IN "APHRODITE"

"Na-Jo," by George O'Neill, who wrote the lyrics, and Rudy Wiedoeft and Walter Holliday, to whom the melody is credited, is a song interpolation in Comstock and Gest's "Aphrodite," now playing at the Boston Opera House. Sam Fox is the publisher.

CHANGES IN MILLS STAFF

Johnnie Heinzman has been placed in charge of the San Francisco, Cal. office of Jack Mills, Inc., with headquarters at the Continental Hotel. Mont Green will represent the Mills interests in Chicago, while Jack Levinson has charge of the Boston office.

Tom Collins has joined "They Met in Havana."

Saxton and Farrel opened recently on the Interstate time.

Bill Slattery has joined "My Havana Girl" as leading juvenile.

Louise Barlow is now doing cabaret work around New York.

Ina Claire and her husband, James Whitaker, will sail for Europe in May.

Willie Smith has been routed by Eddie Fredriks to open on the Sun time shortly.

Jimmy Carr joined the cast of Ed Wynn's Carnival in Brooklyn this week.

May Green and David S. Ballau have teamed and are rehearsing a new vaudeville act.

Gypsy Grey has returned to New York after a Canadian tour with "The Boy" company.

Jack Neville and Ned Dano have joined and are presenting a new singing and talking act.

Burnham, Sawyer and Jovita have been booked by Harry Walker for the last half at Mt. Morris.

Olive Palmer has started rehearsals in an act written by Billy Caine, formerly Caine and Odom.

Gertrude Taylo and Co. open for Gus Sun at Toledo, May 2; direction of Eddie Fredriks.

Billie Bowman, who has been out of town playing the Delaney time, is playing New York this week.

Effie Shannon will speak on "The Actress" at a meeting of the MacDowell Club next Sunday evening.

Lillian Lorraine, who was the unfortunate victim of an accident some time ago, is steadily convalescing.

Leon Varvara, the vaudeville pianist, was called into town last week, due to the death of his father.

Paul Kelly and "Boots" Webster, who are both playing in "Honors Are Even" in Boston, will be married May 25.

Will Kennedy has been recruited from the concert stage and will open shortly in vaudeville in a new single act.

Paderewski was the guest of honor last week at a dinner given by the New York Civic Forum at the Hotel Astor.

Arthur Nason, formerly of Fairfax and Nason, is now singing at the White Poodle Cafe in Greenwich Village.

Gertrude Chandler and Co. open April 4th at Portsmouth, Ohio; booked by Eddie Fredriks over the Sun time.

Jack P. Foy, pianist, has been engaged for the summer season at the Grand Opera House, Buchannon, West Va.

The Ward Bros. opened March 7th at Charlestown, W. Va., for a route over the Gus Sun time. Booked by Jack Fox.

William E. Mick, of St. Paul, Minn., has been appointed manager of the new Pantages Theatre in Memphis, Tenn.

Harry Fisher, "The Crazy Cyclist," has been placed by Eddie Fredriks to open on the Gus Sun time at Buffalo, May 16.

Henry Ward, formerly with Thurston Hall and Associated Players, has signed for the Albee Stock Co. at Providence.

Gertrude De Milt, who owns some land in Texas, has received news that an oil well has been discovered on the property.

ABOUT YOU! AND YOU!! AND YOU !!!

Fred Nevins and Billy Duval have written and produced a new act for Jane and Harry Howard entitled "The Introduction."

Marlow and Thurston open on the Delaney time at Binghamton, March 28; Thurston was formerly with Lillian Herlein.

Buddy Shephard, of the team Shephard and Ott, has given up vaudeville and will devote his attention to the booking of acts.

Alan Dinehart, who plays the role of Al Manning in "The Mirage," was out of the cast last week on account of illness.

Sam Morris, who has been in Washington staging the "Whirl of the Town" for the Shuberts, returned to New York last week.

Frank Kelly and Bobby Pearce will shortly be seen in a new piano, singing and talking act written by Edward Fossburgh.

Danny Bagnell, stage manager of the Westchester Theatre in Mt. Vernon, has succeeded Harry Mc. Rae Webster as director.

Miss Palmer will be associated with George Hill, the act to be known as Hill and Palmer; it will be handled by Frank Evans.

Charles Reed Jones, managing editor of the Photoplay Journal, left for California last week and will be gone for about a month.

Sergeant Aborn has secured an extension for the run of "The Broken Wing" and the piece will run all summer at the 48th St. theatre.

Edward Waldman is arranging a special series of matinees to present Ibsen's "Ghosts" and a repertoire of Shakespearean plays.

Olive Palmer has started rehearsals on a new act with George Hill, and will be booked by Frank Evans. Opens next week out of town.

"The Jewels of the Harem," with Princess Alla, is being produced and rehearsed by May Dealy. Fourteen people are in the cast.

Dorothy Donnelly has been named on the entertainment committee of the Tea Garden at the Flower Show to be held March 14 to 20.

Henry T. Parker has been appointed publicity director for "The Beggars Opera." He was formerly city editor of the Morning Telegraph.

J. William Souther, the husband of Georgette Cohan, daughter of George M. Cohan, has purchased a seat on the New York Stock Exchange.

Jim Eviston, manager for Jimmie Hodges' attractions, is back at his desk in the Astor Theatre Building after a business trip to Baltimore.

Willard Mack has written two new parts for "Smooth As Silk," which will be played by prize winners from two New York dramatic schools.

Marie Salisbury, who has been doing a single in vaudeville and playing clubs, has been placed by Leslie Morosco for a musical comedy next season.

Florence Gerald, who has been playing the foreman in "Ladies of the Jury" since December 1st, last, closes with the act on March 16, in Lynn, Mass.

Flora Stombs, who was a chorus girl at the Hippodrome, has been granted a divorce from Richard D. Stombs, a clown with the Ringling Brothers Circus.

Mrs. J. William Souther, daughter of Ethel Levy, is spending a week with her mother. The latter appeared at the Orpheum Theatre, Brooklyn, last week.

E. V. Phelan, manager of the Majestic Theatre, Halifax, Nova Scotia, playing stock, was in New York last week to engage new actors for his company.

Marie Farrell and Maurice Tollman are featured in "They Met in Havana," a new Jimmie Hodges act with nineteen people which opened in Philadelphia last week.

Louis K. Anspacher, playwright, will lecture on April 1 and 2, on "The Message of Mazzini." He will appear at some theatre in New York, during the morning.

Edward Sheldon, author of "Romance," in which Doris Keane is appearing at the Playhouse, is writing a new play for that actress. It will be produced next season.

The King Sisters, who were formerly in musical comedy, will enter vaudeville in the near future. They are having an act written and staged by Natty Whitestone.

The Dallas Five jazz band open this week at the National Theatre, Detroit. They have been placed by Harry Walker on a four weeks' contract with an option.

Dave Johnson, who signed a two year contract with Mercedes, opened at the Greely Square theatre this week in a new act. He will be routed over the Loew time.

Effie and Billy Hall are with the Eddie Shafer Company act, "Girls N'Everything." Miss Hall replaced Ruby Lasby as leading lady, and Billy is doing "rube" comedy.

Jay and Dot Hendrick, who went to Healy's Boston, for four weeks, have been there twenty; their time has been recently extended six more through Harry Walker.

Martin Beck and Mort Singer will return to New York this week after having spent a month's vacation at Palm Beach and having stopped at New Orleans and Chicago.

Joan Sawyer is rehearsing a novelty dance act in which she will soon appear at the Palace Theatre. At present the dancer is hostess at the Beaux Arts Supper Club.

Carlita and Dick Lewis, who opened in Wilmington, Del., last week in a new singing and talking act by James Madison, have been routed over the Delmar Southern time.

Gladys Neuman, violinist and female baritone, has signed a two years' contract with Mercedes, who is staging and producing a new act for her. She opens in two weeks.

Zona Gale, author of "Miss Lulu Bett," returned to her home in Portage, Wis., last week and will soon begin work on a new play to be made from one of her earlier books.

Wallace Eddinger, who was to have played in George Cohan's "Love and Learn," will sail for Paris, March 19, to remain there indefinitely; he will go in for motion pictures.

Overholt and Young, who have been on a six months' tour through the Middle West, are playing Brantford, Ontario, this week, and go to Cleveland next; they will be seen in New York shortly.

The Amaranth Sisters, who opened last week on the Poli time at New Haven to show, were immediately booked as a feature over the rest of the time. Their act was produced and staged by Mercedes.

Jean and Tom Baldwin, Renne Jenna, Trixie Bell, Carr and Moore, Edith Maniad and Helen Powers comprise the cast of Walker and Lichter's "Assorted Dainties," which opens out of town this week.

Dorothy Jardon topped the bill at the Manhattan Opera House on Sunday last. She was in fine voice. Others on the bill were: De Haven and Nice; Dolly Kay; Morris and Campbell, and Burt and Rosendale.

Frederick S. Isham, author of "Three Live Ghosts," has completed a one-act play called "Regeneration," written for the Mutual Welfare League Players of Sun at Toledo, May 2; direction of Eddie Fredriks.

W. A. Hildebrand, writing from his "Dramatic Morgue" at 21 Montgomery street, Jersey City, N. J., extends an invitation to the profession to visit his museum, which is replete with interesting data of the stage.

Rae Selwyn, sister of Edgar and Archie Selwyn, returned to the stage last Friday night after almost a year's absence when she took the place of Beatrice Noyes in "The Mirage," the latter's slight illness preventing her from appearing.

"Ward's Phantasy of Jewels" is booked for Rochester week of April 25th, following which Keeney's, Brooklyn and Newark, will be played. The act then goes to Young's Pier Theatre, Atlantic City, for a summer run. Direction of Jack Fox.

Georgette Cohan, daughter of George Cohan and wife of J. William Souther, has retired from the stage at the age of eighteen, having made her last appearance at the Orpheum in Brooklyn last week, where she appeared with her mother.

Mrs. A. H. Woods, wife of the producer, sails this week from Vancouver for an extended trip through the Orient. Her itinerary will include Hawaii, the Philippines, China and Japan. This will comprise her fourth journey to the Far East.

Lola Fisher and William Courtenay, of "Honors Are Even," playing at the Selwyn Park Square Theatre, Boston, entertained dramatic critics, newspapermen and professionals at an informal tea party back stage, following the matinee performance today.

Toto, the clown, while a guest at the Correspondents Club dinner, held recently, was informed that a new baby daughter had visited his home in Chicago. Mrs. "Toto" was formerly Miss Fanny Frick, one of the star skaters at the New York Hippodrome, three seasons ago.

Jessie Bonstelle has volunteered to direct the special matinee at the Little Theatre on March 15, when three one act plays by Harold Chapin will be produced, for the benefit of a charity. The first act of "The New Morality," with Grace George and her company, will include part of the entertainment.

Kitty Gordon was at the head of the bill at the New Amsterdam Theatre on Sunday last. Others on the program were: Jack Wilson and company and William Kent and company; Lydell and Macey; Richard Keane and company; Al Raymond; Russell and Devitt; Yip, Yip and Page, Hack and Mack.

David Robinson, resident manager of Proctor's 125th St., is making a feature of the advertising display in connection with the N. V. A. benefit to take place April 8. In addition to a number of display cards, there is a truck around the streets in the neighborhood with several actors singing popular songs.

VAUDEVILLE NEWS

VAUDEVILLE AT GRAND

CHICAGO, Ill., March 14.—The Grand Theatre at Thirty-first and State streets has returned to vaudeville, playing a program of eight acts and presenting one performance each evening. The house is being booked by Charlie Van, through the Chicago offices of the B. F. Keith Circuit.

BOOKINGS FOR AUSTRALIA

SAN FRANCISCO, March 14.—Recent bookings for the Ben and John Fuller Australian Circuit are McCoy and Walton, comedy singing and talking act, recently appearing on the Loew Circuit. The team is scheduled to leave San Francisco per S. S. Sonoma in September.

ORPHEUM TREASURER IS POPULAR

DES MOINES, Iowa, March 14.—Harry Mitchnick, treasurer, of the Orpheum Theatre, here, was voted the most popular man in the city, in a contest held by the Des Moines News. Mitchnick was born and raised in this city, and has been with the Orpheum theatre for over fourteen years.

STUDENT A REGULAR ELTINGE

CAMBRIDGE, Mass.—"The Late Mr. Kidd," the Harvard Pi Eta production which is appearing here, has caused Malcolm H. Hill, who takes the part of "Tai Lo," to be hailed by brother students as a second Julian Eltinge. A vaudeville route has been offered him.

MARTIN BECK RETURNS

Mr. and Mrs. Martin Beck and Mr. and Mrs. Mort H. Singer, arrived back in New York last Friday, after several weeks in Palm Beach, Fla. The four visited the new Orpheum in New Orleans, and Chicago, on the way back.

HOUSE MANAGER ILL

John Buck, house manager for Proctor's Fifty-eighth Street Theatre, was suddenly stricken ill last week and is confined to his home. During his absence Frank Doran, assistant manager of the house, has taken over the managerial duties.

JENNIE JACOBS IN NEW OFFICE

Jennie Jacobs, who recently moved into her new offices at 112 West 44th street, has associated with her Pauline Cooke, who will look after the burlesque field.

Dan Slattery, manager for Nora Bayes, has offices in the same suite.

DOOLEY AND RUGAL TO SAIL

Johnny Dooley and Yvette Rugal are to sail for England in June for a tour of the music halls. Dooley opens in New York shortly in "June Love," a special part having been written in for him.

HODGES OPENS ANOTHER

Jimmie Hodges last week opened a new musical comedietta entitled "Honeymoon Isle," in Philadelphia. The act, which runs 50 minutes, has a cast of 19 people, featuring Murray Tolin and Mary Farrell.

VIOLA MAY OUT OF NAZARRO ACT

Viola May, who has been appearing with the Nat Nazarro Company, was compelled to cancel her engagement while the act was playing the Royal Theatre, due to injuries received while dancing.

THORNTON ON SABLOSKEY TIME

Jim Thornton opened a tour of the Amalgamated Sablosky-McGuirk circuit in Philadelphia last week. He has been signed for nine weeks on the circuit by Jack Linder.

ORCHESTRA NEWS

WEIL BOOKS ENGAGEMENTS

Les Weil's Paramount Syncopaters (N. Y. A. Orchestra) have booked engagements with the Anglo-American Benevolent Association annual affair at Hunt's Point Palace on March 26, and also the Nonpareil Rowing Club Spring Barn Dance on April 2.

JACK ARTHUR IN MONTREAL

MONTREAL, Can., March 15.—Jack Arthur, director of music for all the theatres of the Famous Players Canadian Corporation, Ltd., is arranging the musical end of the new Capitol Theatre opening, which is anticipated for March 28.

PIKE'S BAND AT PRE-CATALIN

Bill Pike's Novelty Syncopaters have been re-engaged for an indefinite stay at the Pre-Catalin where they have been scoring a hit. The band is composed of Al Glazer pianist; Pike Pike, banjo; Bob Nome, reeds; Harry Swan, violin, and Chris Allen, traps.

CATALANO AT STRAND

SAN FRANCISCO, March 14.—Luigi Catalano has been appointed musical director of the Strand orchestra in the Modesto Theatre, Modesto, and Mrs. G. B. Sohn, organist, occupies the position of organist of the Star theatre in the same town.

ROBERTS FOR FORDHAM

Benny Roberts and his Colonial Theater orchestra will move up to the Fordham theater, the new Keith theater which will open within the next few weeks.

DE LUXE ORCHESTRA ENGAGED

Sumner and Engle's Orchestra De Luxe have been engaged to play for the annual dance given by the Equitable Trust Co.

RAY MILLER LEAVES ED WYNN

Ray Miller's Black and White Melody Boys have left Ed Wynn's Carnival, now playing the vicinity of New York, and have gone into the Beaux Arts, in Atlantic City.

Harry Stoddard's Band opened with the show, under the name of "Stoddard's Carnival Band," at the Montauk Theatre.

MYSTERY NUMBER PUBLISHED

Rudy Wiedoeft, saxophonist, is the composer of a curious but tuneful orchestra piece, which is now being played, but which remains without a title. Each orchestration bears the words "What Is It?" The publisher's name is omitted from the copy, and up to the present moment the dance "hit" is clouded in mystery.

GOLDMAN TO GIVE CONCERTS

Edwin Franko Goldman, director of the Goldman Concert Band, will start its fourth season on the green at Columbia University, on June 6. The season terminates on September 2, forty-two concerts to be played at Columbia, and eighteen in various city parks and hospitals.

HOLZMAN STAGING SHOW

Abe Holzman, manager of the band and orchestra department of the Jerome H. Remick & Co. house, is staging a minstrel show for the benefit of the Cleveland St. Temple in Orange, N. J. Dan Doty is staging it. Needless to say some Remick numbers will be heard.

FISCHER AT EXPOSITION

Fischer and his Exposition Orchestra of Kalamazoo, Mich., is being featured at the Grand Rapids (Mich.) Industrial Exposition, which opened on Saturday, March 12.

WEST AVEY and DENNIE O'NEIL "THE YOUNG 'UNS"

Booked from Now On—Then Some
Monkeys and Parrots will always imitate

B. F. Keith's Hamilton Now

Coliseum, Mt. Vernon, Riverside, Broadway, 5th Avenue, Proctor's 125th St., Proctor's 23rd St., Boston, Yonkers, Proctor's 58th St., Orpheum, Brooklyn, Flatbush, Brooklyn, Proctor's Newark, Royal, Bushwick, Palace, 81st to follow.

Direction MAX E. HAYES

DRAMATIC and MUSICAL

"CRADLE SONG" STORY OF CLOISTER LIFE TOLD IN QUIET WAY

"CRADLE SONG." A play in two acts by Gregorio Martinez, presented at the Times Square Theatre, Tuesday, March 1.

CAST

The Prioress.....Louise Randolph
The Vicarress.....Mary Hampton
The Mistress of Novices.....Ethel Howard
Sister Joanna of the Cross.....Angela McCahill
Sister Mary of Jesus.....Florence Miller
Sister Marcela.....Mary Carroll
Sister Sagario.....Jeanne Powers
Sister Ines.....Kate Morgan
Sister Tormera.....Isabel Hill
Sister Anna.....Sylvia Wiles
Sister Concepcion.....Sara Dawson
Sister Asuncion.....Adeline O'Connor
Teresa.....Florence Flinn
Antonio.....Harmon MacGregor
A Countryman.....R. Henry Handon
The Doctor.....Whitford Kane
The Poet.....Augustin Duncan

From no less a pen than that wielded by a true master of life could the play, "Cradle Song," now on view at the Times Square Theatre have been produced. It possesses the usual true coloring and meaning of life with which all the plays that have appeared here by authors of the Old World have been distinguished. With the help of his wife, Gregorio Martinez Sierra has painted a vivid picture of the cloister and the nuns within, who, though they entered with the avowed purpose of consecrating their lives to God and thereby renounced all earthly ties and longings, are, nevertheless, entirely human and but need the vital spark to set their beings alive with real and quaintly human passions.

The play consists of but two acts and is taken up with the disturbance of life in the convent by the appearance of a foundling which demands their solicitous care for a period of eighteen years, and again at the expiration of that time when the child, now a full-grown woman, leaves the convent with her lover.

The play does not aspire to particular dramatic effect, but is rather the story of an episode in the life of the nuns at, we might almost say, a particular cloister, told in a quiet and unassuming way. And it is perhaps that the author has chosen to tell his story as quietly as he does that the effect is so pathetically tragic and sadly human. After passing through the eighteen years with the nuns, laughing at the perplexities with which they are suddenly confronted by the appearance of the babe in their midst, touched by the tender care they lavish upon the growing child, we leave them at the end with an ache in our hearts, that the happiness of the woman in her love is built upon the unhappiness and abyssal loss of those who, in her presence, have found much that made their lives worth while.

The English translation was made by John Garrett Underwood and the play is admirably staged by Augustin Duncan. In the matter of the translation much praise is due to Mr. Underwood, who not only preserved the text faithfully, but succeeded as well in bringing into English the same subtleties and niceties of which the language of the Latins is capable.

Louise Randolph, as the prioress, and Angela McCahill as one of the sisters rendered splendid performances. The rest of the cast did fine work and lifted the play, as a whole, to a level higher than the general run.

GAITES HAS NEW SHOW

"Up in the Clouds" is the title of a new musical comedy to be presented by Joseph M. Gaite. The show is said to be a sequel to "Take It From Me." Will B. Johnstone wrote the book and music and lyrics are by Tom Johnstone. The show will open out of town about May 1.

STOCK CO. ON ONE NIGHTERS

SAN FRANCISCO, March 14.—Dick Wilbur Players opened March 11, to play the following towns each one night in rotation, returning each week with a new play. The towns include Modesto, Turlock, Lodi, Merced, Newman and one other. This policy is to be in action for a period of six weeks, after which the company will play the Coast towns in repertoire under canvas. The roster includes Joy Wilbur, George H. Johnson, Dick Wilbur, Frank Burke, Harry Payne, Solly McRee, Jeraldine Lewis, Harry Dausey.

TWO NEW PLAYS BY STUDENT ACTORS SCORE AT LYCEUM

"STOP THIEF." A farce in three acts by Carlyle Moore.
"NANCE OLDFIELD." A one-act play dramatized from the Charles Reade's story, "Art: A Dramatic Tale." Presented by the American Academy of Dramatic Arts at the Lyceum Theatre on Friday afternoon, March 11.

CASTS

"Stop Thief"
William Carr.....Louis Bray
James Cluney.....John Crump
Dr. Willoughby.....Edwin Hill
Jack Doogan.....Don Harrington
Mr. Jamison.....Murray Bennett
Rev. Mr. Spelain.....Richard W. Hanes
Joe Thompson.....Harold Healy
Sergeant of Police.....Charles V. Brown
Police Officer O'Malley.....Arthur Hughes
Police Officer Clancy.....Robert Randol
Police Officer O'Brien.....William Leonard
A Chauffeur.....Norman Brace
Mrs. Carr.....Mary Tarry
Joan Carr.....Kay Hammond
Caroline Carr.....Lucille Wadler
Madge Carr.....Evelyn Lawrence
Nell.....Olivia Allen
"Nance Oldfield"
Nance Oldfield.....Kay Hammond
Susan Oldfield.....Josephine Fetter Royle
Nathan Oldworthy.....Arthur Hughes
Alexander Oldworthy.....John Crump
Footman.....Robert Randol

With the presentation of the two pieces above mentioned the American Academy of Dramatic Arts rounded out its eighth program of the season. The vehicles which were chosen to portray the histrionic abilities of the students of the Academy not only fulfilled their purpose admirably but were particularly entertaining in that they presented an instructive and interesting contrast between the stilted, embroidered dialogue of several centuries back with the rapid and easy flow of movement and conversation which are inherent in the modern play and which were fully displayed in the farce "Stop Thief."

Miss Hammond, who portrayed Nance Oldfield in the playlet, also was cast for a major role in the farce which followed. Her acting was above the average expected at a students' performance and showed much that was commendable. The work of the other students was creditable inasmuch as the performances went off without a hitch and the smoothness with which the plays as a whole went through spoke of careful training and conscientious attention.

In the role of the old William Carr, Louis Bray did good acting. Of equal merit was the work of Mary Tarry, as his wife. All the other members of the casts had special attention centered upon them because of the fine calibre of their performances.

BELASCO TO DO HORNBLOW PLAY

Arthur Hornblow is the author of a new play which has as its basis the life of Lucrezia Borgia, which has been accepted for production by David Belasco. The version to be presented is to be entirely different from the accepted story of the Italian poisoner, as generally pictured. Mr. Hornblow is the editor of *The Theatre Magazine*, and the author of "A History of the Theatre in America."

"MIXED MARRIAGE" TO RESUME

"Mixed Marriage," St. John Ervine's Irish drama, has been put into rehearsal and will continue its interrupted run at a Broadway theatre to be announced later. The attraction will play matinees commencing March 28. The play was compelled to close a successful engagement at the 63rd Street Theatre, because of previous engagements made at that house. Margaret Wycherly will be seen in the part she originally created—Mrs. Rainey—when it first played at the Bramhall Theatre. Augustus Duncan, Rollo Peters, Barry Macollum, Harmon MacGregor and Angela McCahill, all of the original cast, have been re-engaged.

MARY NASH PLAY FOR COAST

Mary Nash in "Thy Name Is Woman" played to capacity at the Majestic Theatre, Brooklyn, last week, and because of this, Manager William A. Brady has arranged to extend the Brooklyn engagement at Teller's Theatre for an additional two weeks instead of the one originally booked. After completing the "subway circuit" Miss Nash and the entire company leave for the coast, where they will open early in April at the Curran Theatre, San Francisco, for an extended engagement.

THE HERO, A MATINEE TRYOUT, SCORES BIG HIT

"THE HERO." A comedy-drama in three acts by Gilbert Emery. Presented by Sam H. Harris at the Longacre Theatre on Monday, March 14.

CAST

Andrew Lane.....Grant Mitchell
Hester Lane.....Kathlene McDonell
Sarah Lane.....Blanche Frederici
Andrew Lane, Jr.....Graham Lucas
Oswald Lane.....Robert Ames
Marthe Roche.....Jetta Goudal

Conspicuous throughout the period of the war by great physical courage, Oswald Lane returns home as the idol of the people with whom he was wont to associate before he left for France. These people have not entirely forgotten that his misbehavior was the immediate cause of the death of his father and the consequent disgrace of the family honor. Nevertheless, there are those who, influenced by his manner and manly courage, forget their true place in life and live only for the pleasure of the moment. Among these is Hester Lane, the wife of Andrew, brother to the "Hero," and Marthe Roche, who has given herself to Oswald in the belief that he loves her. It is the brother, Andrew, who is skeptical about the good intentions of Oswald; it is the women who have confidence and faith in that Oswald has changed and is a better man.

Subsequently Oswald appropriates money belonging to a war relief fund which Andrew has collected, and leaves home, unknown to anyone. On the way, however, he discovers that the school attended by the younger Andrew is on fire and he plunges in to save him. Continuing the rescue work he is killed. Through his death the women become aware of the perfidy of which he has been guilty toward them; Hester is ashamed that she could be faithless to her husband even in thought, while Andrew, his son alive through the sacrifice of Oswald, regrets that he ever doubted his brother's conversion to better ways. Hester does not tell him the real truth about the money, preferring to let the memory of Oswald in the mind of Andrew remain the best.

The piece is well cast. Robert Ames takes the part of Oswald Lane to the point of perfection, while Grant Mitchell, star of the Champion, is admirable in the role of the salesman. The roles of Marthe Roche and Hester Lane were in the hands of Jetta Goudal and Kathlene McDonell.

NEW LAURETTE TAYLOR PLAY

J. Hartley Manners, the playwright, has purchased, and will produce, a new play by Fannie Hurst, founded on her novel "Humoresque," in which Laurette Taylor will be starred. The actress adopted the story for public reading, about two years ago, and gave private recitals of it and hoped for an opportunity to appear in a dramatized production of the novel. Miss Taylor will play the part of "Mrs. Kantor," the mother in the novel. This is Miss Hurst's first play.

KLAUBER TO DO NEW PLAY

Adolph Klauber, manager of "Emperor Jones" and "Diff'rent" at the Princess Theatre, will produce a new comedy, announced as "along lines different from the general run of comedies seen in New York," in the near future. The play is nearing completion, but as yet its title and the name of its author have not been made public.

Mr. Klauber will also produce a new comedy drama by John Hunter Booth, author of "The Masqueraders," at an early date.

MISS ANGLIN'S CAST COMPLETE

Margaret Anglin's cast for "Iphigenia in Aulis," which will be presented at the Manhattan Opera House April 4, has been completed. The principals are: Eugene Powers, Harry Barfoot, Sidney Mather, Ralph Roeder, Mary Fowler and Maroni Olsen. Instead of playing the title role as essayed by her in 1915, Miss Anglin will appear as Clytemnestra for the first time. Marie Alcock will sing the solos; Anita Day will interpret the dances.

TO DO SHAKESPEARE MATINEES

Edward Waldmann and Laura Walker will open on April 4 in a series of Shakespearean matinees in New York, with "The Merchant of Venice" as the opening play. They will have the same cast as appeared with them at the Playhouse in a series of similar matinees last June. The theatre at which they will be housed has not yet been decided upon.

"TIGER ROSE" CLOSES

ANN ARBOR, Mich., March 5.—David Belasco's production of "Tiger Rose" closes its tour here tonight, and the company, headed by Helen Lewis, who plays the Leonore Ulrich part, will be brought back to New York. The high cost of transportation is said to be responsible for the closing.

PRESS AGENT WRITES PLAY

CHICAGO, Ill., March 14.—Ralph T. Kettering, press representative for the Jones, Linick and Schaefer circuit, is busily engaged writing a three act play which will have its initial production in Milwaukee some time this spring. Mr. Kettering has been devoting the greater part of his time to writing plays and short vaudeville acts.

MACK PLAY FOR MOVIES

Willard Mack's play, "Santa Barbara," is to be made into a motion picture. Willard Mack and Clara Joel appeared in it recently at the Greenwich Village Theatre, after a Chicago run. The New York run was very short. The play has recently been released for stock.

"THE BOY" CLOSES

MONTREAL, March 11.—Bob Campbell's "The Boy" company, formerly "Good Morning, Judge," closed at the Grand Theatre in Hamilton, Ontario, last Saturday night after a run of six weeks over the Trans-Canada, Ltd., Time.

NEWING WRITES TWO MORE

DeWitt Newing has written two new plays entitled "The Love of Su Shung" and "The Love Bandit." The former has already been produced in stock, and the latter is shortly to be.

The Ballad Beautiful "My Budding Rose" Everybody Loves "My Budding Rose"

A Long Distance Call, Ten Days Ago:

"HELLO, NEW YORK"—NEW ORLEANS CALLING—"HELLO—YOU, ED?—WOLFIE TALKING—I PUT ON MY NEW SONG—STOPPED THE SHOW—GET THIS QUICK—TAKE THE MELODY FIRST—THAT'S FINE—NOW THE LYRICS—GREAT—NOW SING IT BACK TO ME—SPLENDID—HAVE KAPLAN ARRANGE IT TODAY—MAKE LEADS AND PLATES RIGHT AWAY—RUSH LIKE BLAZES, KID—IT'S ANOTHER "ROBERT E. LEE"—IT'S THE 2-4 SONG THE ACTS ARE PLEADING FOR—STEP ON IT—RUSH ORCHESTRATIONS AND LEADS TO BOBBE AND NELSON—KRANZ AND WHITE—WILLARD JARVIS—WINTER GARDEN FOUR—JULIETTE DIKA—SHERMAN, VAN AND HYMAN—AND ORCHESTRATIONS EMIL TOSSO AND DETROIT BROS., ORPHEUM LEADER HERE—GREAT FELLOW—HE'S MAD ABOUT IT—WIRING YOU SECOND VERSE—HOW'S "BUDDING ROSE"?—BIGGER THAN EVER?—I KNEW IT—REMEMBER, KID—SPEED—SPEED—AND MORE SPEED."

AND TODAY EVERYBODY'S TALKING ABOUT

DOWN YONDER

EVEN A GREATER SONG THAN WOLFIE'S "WAITIN'
FOR THE ROBERT E. LEE."

Published by L. WOLFE GILBERT MUSIC CORP., 165 W. 47th Street, New York City

The Orchestra Treat "My Budding Rose"

The Ballad Gem "My Budding Rose"

It Is in a Class by Itself "My Budding Rose"

The Dance Orchestra's Favorite "My Budding Rose"

The Melody Fox-Trot Delight "My Budding Rose"

Beautiful, The Ballad Sensation "My Budding Rose"

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Evans & Perez—Jed Dooley—Masters & Kraft Co.—Hart Sisters—Dolly Kay—Burns & Frabito.

Riverside—Hurio—Pierson, Newport & Pearson—Bert Levy—Mullen & Stanley—Lee Children—Vernon Stiles—Valerie Bergere Co.—Chic Sales—Van & Emerson.

Colonial—Ryan & Ryan—Sully & Houghton—Kath. Murray & Co.—Pressler & Klais—Princess Rajah.

Alhambra—Nana & Co.—Frank Hurst—Franklyn, Charles & Co.—Carson & Willard—Kitty Doner & Co.—Geo. Rosener—"For Pity's Sake"—Robbie Gordone.

Royal—Boudini & Bernard—Morris & Campbell—Combe & Nevins—"Bubbles"—Whiting & Burt.

Hamilton—Young & April—L. & P. Murdock—Viol-Inn—Swift & Kelly—Grace Nelson—Emma Haig & Co.—Van & Corbett.

Jefferson—Frank Mullane—Brown & O'Donnell—Ona Munson & Co.—Demarest & Collette—D. H. H.—Howard's Ponies.

Broadway—The Gelles—Cutty & Nelson—Watts & Hawley—Hilton & Norton—Bostock's Riding School.

Coliseum (First Half)—Avey & O'Neill. (Last Half)—Furman & Nash.

Regent (First Half)—Furman & Nash. (Last Half)—Richard Keane.

Stat St.—Wm. & Gordon Dooley—Nash & O'Donnell—Brooks & Powers—Transfield Sisters—Raymond Wilbert.

BROOKLYN, N. Y.

Orpheum—Maria Lo—Pollard—Fink's Mules—Wilton Sisters—Mason Keeler Co.—Clayton & Edwards—Riggs & Witche.

Bushwick—Eddie Foyer—Buzell & Parker—Yvette Ruge—Jean Granes—Harry Carroll & Co.

Flatbush—Al & Leah Belle—Dillon & Parker—Pearl Regay & Co.

BALTIMORE

Maryland—Miss Ioleen—Sheldon & Dailey—Raymond Bond & Co.—Gordon & Ford—La Belantia—Cicilini—Wood & Wyde Revue—Julius Tannen—Toto.

BOSTON

Keith's—Kara—Tim & Kitty O'Meara—Watts & Hawley—Marie Nordstrom—Jim McWilliams—Wm. Rock & Girls—The Rials.

BUFFALO

Shea's—Boyce—Combes—Dainty—Marie—The Leightons—Bronson & Baldwin—L. & J. Kaufman—Horlick Saranya Sis.

CINCINNATI

Keith's—Lady Alice's Pets—Hobson & Beatty—Great Howard—Croole Fashion Plate—Christie & Bennett—Thos. E. Shea & Co.—Claudius & Scarlet—Rialto's Look.

COLUMBUS

Keith's—Hedley Trio—Dave Roth—Harry J. Conley & Co.—Ruth Royce—Tango Shoes—Elinore & Williams—Muldoo Franklin & Rose—Ja Da Trio.

DAYTON

Keith's—Frank & Milt Britton—Ed. Morton—McWaters & Tyson—Three Dennis Sisters—Duffy & Mann—Beth Berl & Co.—June Mills—Choy Ling Hee Troupe.

ERIE

Colonial—Pagana—Lydell & Macy—Ethel Clifton & Co.—Big City Four—Enos Frazer.

GRAND RAPIDS

Empress—Pierce & Goff—Fallon & Shirley—Mantell & Co.—Eriz Zardo—Ye Song Shop—Lillian Shaw—Bill Genevieve & Walter.

HAMILTON, CANADA

Mr. & Mrs. Norcross—William Ebbs—Dugan & Raymond—Ernest Evans—Mel Klee—Three Belmonts.

INDIANAPOLIS

Keith's—Belles Duo—Princess Nai Tai Tai—Russian Cathedral Singers—Harry Holman & Co.—Innis Bros.—Mr. & Mrs. Jas. Barry—Eddie Leonard & Co.—Osborne Trio.

JOHNSTOWN & PITTSBURGH

Majestic and Sheridan Square—Mahoney & Auburn—Mrs. Eva Fay—Duncan & Carroll.

LOWELL

Keith's—2 Earls—Marcelle Fallet—Baroness Hollub & Co.—Emma Stephens—Lou & Jean Archer—Coogan & Casey—Reddington & Grant.

LOUISVILLE

Mary Anderson—McRea & Clegg—Vincent O'Donnell—John B. Hymer & Co.—Al & Fannie Stedman—Clark & Bergman—Margaret Young—Three Weber Girls.

MONTREAL

Princess—Rolls & Royce—Anderson & Yvel—Claudia Coleman—Santos Hayes Revue—Joe Cook—Alexandra Bros. & Evelyn.

St. Denis—Lady Sen Mel—Stafford DeRoss Trio—Lemert Brothers—Seymour's Happy Family.

OTTAWA

Dominion—The Kervilles—Lidell & Gibson—Senator Francis Murphy—Clara Howard.

PITTSBURGH

Davis—Frank Wilson—Harry & Grace Ellis—Worth—Vine Daly & Co.—Marshall Montgomery—Brown & Weston—Eckert & Moore—Mme. Besson & Co.—Grace Demar—Four Aces.

PITTSBURGH & JOHNSTOWN

Sheridan Square and Majestic—DeBelle & Waters—Green & Myra.

PROVIDENCE

Keith's—Novelty Clintons—Millard & Marlin—Schlicht's Mannikins—Billy Glason—McIntosh & Maids—Hugh Herbert & Co.—Bernard & Garry—Miss Juliet—Weaver & Weaver—Pederson Bros.

PORTLAND

Keith's—DeVore & Stutzer—McLaughlin & Evans—Betty Donn & Co.—Arthur Whitelaw—Elsa Ryan & Co.—Miller & Mack.

VAUDEVILLE BILLS

For Next Week

QUEBEC

Auditorium—Samstead & Marion—Johnny Dove—Buckridge Casey & Co.

SYRACUSE

Keith's—Wilbur & Adams—Lynn & Howland—Bushman & Bayne—Ruby Norton—Hymack—De Haven & Nice—Geo. F. Moore & Co.

TOLEDO

Keith's—Welch, Mealy & Montrose—McFarland Sisters—Zuhn & Dries—May With & Co.—Wanzer & Palmer—Ladora & Beekman.

TORONTO

Shea's—Sealo—Dotson—Margaret Ford—Wilson Bros.—Flashes—The Sharrocks—Tom Readings. Hippodrome—Peak's Blockheads—Hubert & Dare.

WASHINGTON

Keith's—Rekoma—Mabel Burke & Co.—Frank Gaby—Kane & Herman—Gus Edward's Regue—Josephson's Ice Landers.

WILMINGTON

Garrick—Jesse French—Clinton & Rooney—Sylvia Clark—Polly & Oz—The Camerons—Burr McIntosh.

YOUNGSTOWN

Keith's—Homer Romaine—Palo & Palet—Pilcer & Douglas—Norton & Melotte—Leo Carrillo—Mason & Cole—Lambert & Ball—The Duttons.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Leightner Sis. & Alex.—Herbert Clifton—Frank Van Hoven—Billy Arlington & Co.—Whitfield & Ireland—Gosler & Lusby—Old Time Darkies—Selbini & Grovini.

Majestic—Helen Keller—Trixie Friganza—Dale & Burch—Montgomery & Allen—Langford & Fredricks—O'Donnell & Blair—Wright & Dietrich—Burt & Lottie Walton—Fox & Sarno.

State Lake—The Caninos—Val & Ernie Stanton—Edith Claspas & Boys—Georgia Campbell Co.—Mary Haynes—Dooley & Storey—The Le Grohs—Lester & Moore—The De Voras.

CALGARY & EDMONTON

Orpheum—Cummins & White—Ben Harney—Alan Brooks—Williams & Pierce—McConnell Sisters—Billy Beard—Sylvester Family.

DES MOINES

Orpheum—El Rey Sisters—Lane & Harper—Conlin & Glass—Irene Franklin—Clayton & Lenie—Johnson—Baker & Johnson—George Yeoman.

DENVER

Orpheum—Wm. Seabury & Co.—Kenny & Hollis—J. C. Nugent—Dora Hilton—McLallen & Carson—Mr. & Mrs. G. Wilde—Oakes & De Lour.

DULUTH

Orpheum—Ed & Bird—Conrad—Grant Gardner—Owen McGivney—Oscar Lorraine—George Jessel's Rev.—Bronson & Edwards.

KANSAS CITY

Orpheum—Rae Samuels—Frances Pritchard & Co.—Summertime—Healy & Cross—Joe Laurie—Herbert's Dogs—Curzon Sisters.

LOS ANGELES

Orpheum—For Pity's Sake—Annette Kellerman & Co.—Hampton & Blake—Burke & Betty—Moody & Duncan—Tusciano Bros.—Delmore & Lee—Elizabeth Brice & Co.

LINCOLN

Orpheum—De Wolf Girls—Hungarian Rhapsody—Valentine & Bell—Belle Montrose—"Step Live"—Foley & La Tour—Herbert Brooks.

MINNEAPOLIS

Orpheum—Sansone & Della—Buddie Walton—"Fall of Eve"—Roscoe Alla—Joe Browning—Roy & Arthur—Muller & Stanley—Frank De Voe & Co.

MILWAUKEE

Palace—Bert Fitzgibbon—Pedestrianism—Fenton & Fields—Le Beers—Beeman & Grace—Libby & Sparrow—Three Chums—Toyana Japs.

Majestic—Hyams & McIntyre—Lydia Barry—Elsa Ruegger—Lane & Moran—Jack Lavier—Four Lamy Bros.—Booth & Nina.

MEMPHIS

Orpheum—Henry Santrey & Band—Victor Moore & Co.—Galeotti & Kokin—Hubert, Dyer & Partner—Harry & Anna—Seymour—Price & Bernie—Mrs. Gene Hughes & Co.—Lord & Fuller.

NEW ORLEANS

Orpheum—Corinne Tilton Rev.—Babcock & Dolly—Bigelow & Clinton—Amoros Sisters—Ed. & Mack Williams.

OMAHA

Orpheum—Peggy Bremen & Bro.—Conroy & Howard—Beatrice Morgan & Cop—Bobby Randall—Singer's Midgets—Friscoe—Gordon's Circus.

OAKLAND

Orpheum—Valeska Suratt & Co.—Roy Conlin—Bessie Browning—Gene Greene—Emerson & Baldwin—Page & Green—Alfred Latell & Co.

Orpheum—Alice Lloyd—Cressy & Dayne—Ash & Hyams—Oscar Mirano Trio—B. & B. Wheeler—Nolan & Nolan.

SEATTLE

Orpheum—Four Fords—Harriet Rempel & Co.—Moss & Frye—Everett's Circus—Otto & Sheridan—Margaret & Alvarez—Holmes & La Vere.

SALT LAKE CITY

Orpheum—Stuart Barnes—Janet of France—C. & P. Usher—Vokes & Don—Ramsdell & Deyo—Flo & Ollie Walter—Tusciano Bros.—A Miniature Revue.

SACRAMENTO & FRESNO

Orpheum—Albertina Rasch & Co.—Rice & Newton—Johnny Burke—Flo Lewis—Grey & Old Rose—Harry Kahne—Flying Mayos.

SAN FRANCISCO

Orpheum—"Moonlight"—Finn & Sawyer—Franklin & Jean Tell—Charles Irwin—The Nagytys—Bobby O'Neill & Co.—Alfred Farrell & Co.—Arman Kaliz.

ST. LOUIS

Orpheum—Vera Gordon & Co.—Hackett & Delmar—Ames & Winthrop—Emily Darrell—Barnes & Freeman—Danse Fantasies—El Cleve—Chas. Henry's Pets.

Rialto—Cameron Sisters—Wm. Gaxton & Co.—Pistel & Johnson—Stanley & Birnes—Three Bobs—Challen & Keke.

ST. PAUL

Orpheum—Emily A. Wellman—Tracey & McBride—Billy McDermott—Winton Brothers—Howard & Sadler—"Artistic Treat"—White Bros. & Stendel—Langford & Fredericks.

SIOUX CITY

Orpheum—Breakaway Barlows—Rucker & Winifred—6 Kirksmith Sisters—Geo. MacFarlane—Bill Robinson—Connelly & Francis—Lew Dockstader.

VANCOUVER

Orpheum—Franklyn Ardell & Co.—Jas. C. Morton—Tom Smith—Bert Melrose—Murray Girls—Delmar & Kolb—Edith Clifford.

WINNIPEG

Orpheum—Blossom Seeley & Co.—Loyola Adler & Co.—Prosper & Maret—Four Gossips—Larry Comer—Selbini & Nagel—Ned Norworth & Co.

F. F. PROCTOR

Week of March 14

NEW YORK CITY.

Fifth Ave. (First Half)—Billie Bowman—Reddington & Grant—Cunningham & Bennett—Hughes & Darrow—Lew Welch Co.—Everyman—Toney George Co. (Second Half)—Martha Pryor—Jarvis & Harrison—Schriner & Fitzsimmons.

Harlem Opera House (First Half)—Gellis Troupe—Three Dennis Sisters—Taylor, Howard & Them—Gibbons & Price—Sully & Mack—Geo. Randall Co. (Second Half)—Chester Johnson Co.—Edith Helena—The Kehamas.

25th St. (First Half)—Moustone & Daly—Fred & M. Dale—Great Lester—Berk & Whiteside—Nine Krazy Kids. (Second Half)—Mr. & Mrs. Stuart Darrow—Agnes Kane.

58th St. (First Half)—Homer Miles Co.—Farrell Taylor—Sankins & Sylvers—Smith & Arnold—Three Jennets—Lew Wilson. (Second Half)—Sheldon, Brooks & Power—Dalton & Craig—Sidney & Townley—Cello—The Doll House—Cunningham & Bennett—Phil Dwyer & Girls.

23rd St. (First Half)—Les Kellors—Van Cleve & Pete—Col. Walters & Lady—Wilson & Kelly—Jack Edwards. (Second Half)—Villa Duval—Moller & Stanley—Pielert & Scofield—Berk & Whiteside.

Yonkers (First Half)—The Doll House—Dalton & Craig—Lutch & Zeller—Kelly & Crake—Irene & Bernice Hart—Nevins & Mack. (Second Half)—Homer Miles Co.—Toney & George—Farrell Taylor Co.—Greenlee & Drayton.

Mt. Vernon (First Half)—John W. Ransome—Hilton & Norton—Young & April—Marmelin Sisters & Schooler. (Second Half)—Reddington & Grant—Betty Washington—Walter Fisher—Emma Haig Co.

B. F. KEITH VAUD. EX.

NEW YORK CITY.

Week of March 14

ALBANY.

Mary Jutty Co.—Marie Sparrow—Tommy Allen Co.—DeHaven & Nice—Leo Carrillo—Bally Hoo Trio. (Second Half)—Chas. Ledegar—Keegan & O'Rourke—Ruby Norton Co.—Baroness DeHollub—Weaver & Weaver—Balliott Trio.

AUBURN.

(First Half)—Bassett & Bailey—Sylvia Starr—Denny & Barry—A. Robins—Dolly's Pearls. (Second Half)—Miss Ioleen—Simpson & Dean—Ben Bernie—Dawson Sisters & Co.

ALTOONA.

(First Half)—Gertie DeMitt—Rodero & Marconi—Kiss Me—Lew Hawkins—Margot & Francis. (Second Half)—Leclair—Jim & Flo Bogard—Haslam & Wilson—Duncan & Carroll—Eyes of Buddha.

ALLENSTOWN.

(First Half)—Will & Blondy—Jas. F. Thompson Co.—Chester & Allen—John T. Ray Co.—Ed. Janis Revue. (Second Half)—Reck & Recktor—Bernard & Sarth—Gilfoyle & Lang—Will Mahoney—My Tulp Girl.

BOSTON.

Boston—Three Hoy Sisters—Rudel Dunigan—Boudini & Bernard—LaFrance & Kennedy—Strassel's Seals.

Scolley Sq.—The Stenards—Alexander Robinson—Wanda Ludlow Co.—Chris Richards—Olympia Desvalia Co.

Washington St.—Gold Edwards—Synce—Twiss Ever Thus—Jackson Taylor.

South Boston—Mellon & Renn—Four Jacks & Queen.

Howard—Three Rounders—Mabel Whitman & Boys.

BINGHAMTON.

(First Half)—John S. Bloddy & Sisters—O'Brien & Bradley—Elaine Sisters & Hurd—Wallace Galvin—Little Cinderella—Mack & Nelson. (Second Half)—Mora & Beckless Duo—Seymour & Jeannette—Freeman & Lewis—Tricked—Rice & Wizard.

BRISTOL.

Jen & Elsie—Jennings & Dorman—Herakind—Jack Marley.

BROOKTON.

(First Half)—Parker & Dunn—20th Century Girls. (Second Half)—Reed & Lyce—LaFrance Bros.—Carl & Inez—Ferro & Coulter—Four Organdie Girls.

BANGOR.

(First Half)—Grant & Wallace—Kingston & Elmer—Fred Lois—McCormack & Regay—Aloha Girls—Britt Mace—Toy Ling Foo. (Second Half)—Stanley & Elva—Mack & Dean—Geo. Edwards & Co.—James Cullen—Fern & Maree—Basil Allen—McIntosh Maids.

CLARKSBURG.

(First Half)—The Silvas—Sandy Shaw—Cook & Oatman. (Second Half)—Sherman & Rose—Barrett & Stewart—Fisher & Gilmore.

CORTLAND.

The Wonder Girl—O'Brien & Bradley—Helen Coline—McDevitt, Kelly & Quinn.

CANTON.

Gautier's Bricklayers—Hobson & Beattie—McWatters & Tyson—Maggie LeClair Co.—Casting Campbell.

CAMBRIDGE.

(First Half)—The Seebachs—Hallen & Goss—Fern & Maree—Morgan & Binder—Submarine P7. (Second Half)—Jennier Bros.—Bilson & Demott—Four Jacks & Queen—Bender & Meehan—The Cliffords.

CHESTER.

(First Half)—Knight's Boosters—Mack & Stanton—Just Suppose—Clinton & Rooney—Phil Adams Co. (Second Half)—Eugene & Finney—Mason & Harrigan.

ELMIRA.

(First Half)—The Wonder Girl—Helen Coline—Diamond & Brennan—Hiram & Milkmaids. (Second Half)—Gertrude Dudley—John S. Bloddy Co.—Mack & Nelson—Little Cinderella.

EASTON.

(First Half)—Reck & Rector—Bernard & Scarth—Gilfoyle & Lang—Will Mahoney—My Tulp Girl. (Second Half)—Will & Blondy—Jas. F. Thompson Co.—Chester & Allen—John T. Ray Co.—Ed Jan Review.

FITCHBURG.

(First Half)—Graham's Marionettes—Haig & Levere—Mme. Besson Co.—Le Brich & Lagar—Devos & Startzer. (Second Half)—Camille Trio—Hallen & Goss—Ladies of the Jury—Morgan & Binder—Princeton Five.

GREENFIELD.

(Last Half)—Al & A. Frabelle—Five Nightingales—Rome & Wager—Fred Whitehouse.

GLENS FALLS.

(First Half)—Chas. Ledegar—Sabbott & Brooks—Once Upon a Time—Keegan & O'Rourke—Larry Harkins. (Second Half)—Three Belmonts—Marie Sparrow—Burke, Walsh & Nana—Lydell & Macy—Loretta's Bears.

GLOVERSVILLE.

Earl & Mullen—Dave Roth—Little Cottage—Fields & Gottle—Australian Woodchoppers.

GENEVA.

(First Half)—Australian Woodchoppers—Dave Roth—McDevitt, Kelly & Quinn. (Second Half)—Wallace Galvin—Billy Kelly & Girls.

HOLYOKE.

(First Half)—Deno & Cody—Rome & Wager—Francis Renault—Tom McKee Co.—Princeton Five. (Second Half)—Robert & Robert—Bo Peep & J. Horner—Kittner & Reaney—Current of Fun.

HARRISBURG.

(First Half)—LeClair & Sampson—Colp & Cohen—Haslam & Wilson—Duncan & Carroll—Eyes of Buddha. (Second Half)—Gertie Delmit—Rodero & Marconi—Kiss Me—Lew Hawkins—Margot & Francis.

HAZELTON.

(First Half)—Dave & Lillian—Chiff Clark—Claxton & Mann—The Camerons. (Second Half)—Alero—Wright & Earl—Jessie Morris—Bison City Four.

HAVERHILL.

(First Half)—Louis & Mitchell—Billy Rogers—Mrs. Wellington's Surprise—Tabor & Green—Werner Aboras Trio. (Second Half)—Uyeda Bros.—Irene—Kelly & Pollock—20th Century Girls.

ITHACA.

(Last Half)—Elaine Sisters & Hurd—Mary Maxfield—Diamond & Brennan—Hiram & Milkmaids.

JAMESTOWN.

Davis & Pelle—Gertrude Dudley Co.—Hamilton & Barnes.

JERSEY CITY.

(First Half)—Arthur & Peggy—Mullen & Stanley—Martha Pryor—Peppermint—Dena Cooper—Russell Mack—Howard & Minstrel. (Second Half)—Gell Troupe—VanCleve & Pete—Fred & M. Dale—Hughes

KILKENNY DUO

Theatre—American.
 Style—Irish Comedy, Singing.
 Time—Seventeen minutes.
 Setting—"One."

An excellent comedy act, exceptionally well presented in professional and showmanship manner and which hit them strong for laughs, applause, and encores.

The man did a typical Tad in a George McManus' "Bringing-up-Father" make-up, and was easy and sure in his delivery.

The woman was typically Irish, put the points of her comedy over in clever fashion and with good timing.

A double number, "There's Something In The Name Of Ireland That's Different From The Rest," was well harmonized and a decided and emphatic hit.

The woman did a jig to a hand and for an encore, the two played zobo instruments cleverly.

We have seen so few of this style acts in latter years, that this one was positively refreshing and would be a sure-fire hit in any house. It is worthy of the better time and a spot.—H. W. M.

NELSON AND BAILEY

Theatre—Crotone.
 Style—Talking and Singing.
 Time—Fourteen minutes.
 Setting—In One. Special.

A young man, with the beginning of a mustache (or is it make-up?) and an attractive girl, attired in squirrel grey, who is supposed to be a Quaker maid, seeking a job in a movie studio, offer a fairly good routine of talk and singing. This last part of the act consists of a ballad rendered by the girl, and a comedy number by the other.

The talk, while nothing extraordinary, will do nicely on the better small time.
 G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

FREDA HELD AND CO.

Theatre—City.
 Style—Singing.
 Time—Sixteen minutes.
 Setting—One.

Freda Held proved a clever singing miss with a lot of personality and a knowledge of the artistry of putting a number over with the best possible effect.

In a gown of encrusted gold net, over metallic gold foundation, cut low, with gold slippers and stockings, and with the aid of a male accompanist, she put over a rag for the opening. Part of the time, she sat on the keyboard of the piano, thus losing the effect of her personality and presenting her back to those on the other side. It would be better to omit this.

Her second number, a ballad, was rendered in sympathetic and appealing tones with good and artistic phrasing and did the unusual, receiving applause between the first and second choruses. The patter used was good, Miss Held selling the number very well indeed.

She then put over a published "mammy" song, better than the writer has ever heard it done, with a fine sense of syncopated rhythm and was accorded definite and emphatic response.

For a finish, a number entitled "You Won't Do It, You Can't Do It, 'Cause We're Not Outside the Law," was delivered with considerable dramatic force and clever interpretative values.

The pianist had on a very bad facial makeup and this should be corrected at once.

Act made a decided hit and took a number of good bows to strong hands; Miss Held will bear watching.
 H. W. M.

JOHN AND ELLA BURKE

Theatre—American.
 Style—Singing, dancing, juggling.
 Time—Nine minutes.
 Setting—One.

The couple open with a song double, "I Love Her Oo La La," following which the man did a ballad to a hand.

In a change of costume in which the girl looked very pretty she re-entered. It consisted of short lavender pants, over which was worn a short gold encrusted and embossed lace skirt of lavender and white stockings and slippers.

She juggled clubs and made an exit after which the man did a juggling routine. The one remark he made "I'd like to see her do this one," as he juggled the clubs between his legs from the back, front, should come out.

He followed with a very good tap dance while juggling three clubs and this drew the best hand in the act.

For a finish the two juggled clubs and the girl opened a grip, the man throwing the six clubs in it.

The last trick could be worked up better and would prove stronger for the finish.
 H. W. M.

ROSS SISTERS AND LE MAR

Theatre—Proctor's 58th Street.
 Style—Singing.
 Time—Twelve minutes.
 Setting—One.

A rather mediocre female singing trio which can just hope to get by at the smaller houses. None of them has a great deal of personality and neither have they much to commend them as vocalizers. Their routine is made up of published numbers.
 J. Mc.

"THE FORTUNE QUEEN"

Theatre—Crotone.
 Style—Singing.
 Time—Fifteen minutes.
 Setting—In Three. Special.

The title of this act would give rise to the impression that it was going to be a mind-reading turn, and the opening bit, which is a sort of burlesque on mind-reading carries out that impression. However, beyond one or two minutes at the opening, there is no talk contained in the offering.

Four young men and a girl do the act, which is a singing quartette, with some song and dance bits thrown in by the girl. The male quartette is exceptionally good. The voices blend together excellently. The girl is good to look at, makes three changes, and wears very beautiful gowns, but her voice is only fair.
 G. J. H.

BURNS AND LORRAINE

Theatre—Audubon.
 Style—Singing and dancing.
 Time—Twelve minutes.
 Setting—In one.

Two neat appearing youngsters, apparently not yet in their twenties, attired in tuxedos, offer a routine of songs and dances. They open with some published numbers, and deliver the punch of their offering towards the latter half, with a nicely worked out routine of impersonations, one doing singing and the other doing dances.

The singing is typically the Georgie Price type, not only in intonation of the voice, but in his mannerisms. He gave impressions of Leonard, Jolson, Hussey and others, and the dancer went through a routine doing Rooney, White, Cohan and others.

The dancer is very good, especially so in the buck and wing type of number. The other lad, who sings, also does his numbers well in good voice.
 G. J. H.

EVELYN DE LYON AND CO.

Unique Equilibrists and Aerialists

B. F. Keith's Colonial This Week

Direction Louis Spielmann

Cliff Bragdon

Sam Howe's Jollities, 1920

COLUMBIA, NEW YORK, NEXT WEEK



Fred and Marjorie Dale

In "VARIETY A LA CARTE"

DIRECTION

JACK LEWIS

READ THE CLIPPER LETTER LIST

WANTED SINGERS

Young Men and Women for Rube Comedy and Three Small Girls. Can Use a Singing and Dancing Team (Man and Woman) if small. My acts work and I will pay real salary for real ability. Fred J. Ardath, City Hall Square Hotel, Chicago, Ill.

VAUDEVILLE BILLS

(Continued from Page 21)

Half)—Devoy & Startzer—Emma O'Neill—Henry & Moore—Miller & Moore—Miller & Bradford.

(First Half)—Wright & Earl—Al Raymond—Four Harmony Kings—Burt & Rosedale. (Second Half)—Stewart & Mercer—Mack & Stanton—Clinton & Rooney—Corradini's Animals.

LAWRENCE.
(First Half)—Clinton Sisters—Mack & Reading—Wah Let Ka—Jean Granes—Rathbourne Four. (Second Half)—Dewitt Young & Sister—Boyd & King—Wah Let Ka—Brice & Legay—Submarine F-7.

MORRISTOWN.
(First Half)—Hunter R. & S.—Carlyle Blackwell—Bert Leighton—Chas. McGood Co. (Second Half)—Mason & Shaw—Kennedy & Rooney—Vic Plant Co.—Three Kitamuras.

McKEESPORT.
(First Half)—Grace Twins—Billy Wilson Co.—Bert Ford—Brown, Gardner & Bennett. (Second Half)—Mildred Parker—Hawkins & Hall—Four Arrows—Lester & Vincent—Happy Moments.

MANCHESTER.
(First Half)—Dewitt Young & Sister—Sevrance & Leary—Coogan & Casey—Bobby Folsom—Seven Honey Boys. (Second Half)—Thornton & Sister—Rahtour Four—Jean Granes—Kane Morey & More.

MIDDLETOWN.
Perrin—Frick & Adair—Wilson & Wilson—Keeler & Burnett.

NEW LONDON.
(First Half)—Al & Anna Frabell—Frick & Adair—Mack & Kirkwood—Angle Cappell. (Second Half)—Current of Fun—Lucy Brudh—Robinson & Savoy—Cook & Hamilton.

NEW BRITAIN.
(First Half)—Lucy Brudh—Cook & Hamilton—Wilson & Wilson—Seven Rosebuds. (Second Half)—Gallagher & Foley—Kincald Kilties.

NEW BEDFORD.
(First Half)—Inez Hanley—Ferro Douter—Keane & Williams—Somille Trio. (Second Half)—Clinton Sisters—Marie Russell—Mme. Besson Co.—Rea & Emma Dean—The Seebacks.

NEWPORT.
(First Half)—Howard & Scott—Marie Russell—Carl Inez—Henry Moore—Bradnas. (Second Half)—Melva Sis.—Baer & Dunn—Keane Williams—Mack & Reading—7 Honey Boys.

NEWARK.
Harry Carroll—Reynolds Trio—Gallagher Rolley—Raymond & Wilbert—Raymond & Schram—Foster & Fay—Hugh Herbert Co.

PARKERSBURG.
(First Half)—Sherman & Rose—Barrett & Stewart—Fisher & Gilmore—4 Roses. (Second Half)—The Silvas—Sandy Shaw—Cook & Oatman.

PASSAIC.
Louis Stone Co.—Frank Jahas Co.—Kennedy & Rooney—Miller & Marlin—Jack Benny—Three Kitamokas. (Second Half)—Felix & Fisher—Kelly & Drake—Hunter Randall & S.—Bartram & Saxton.

PITTSFIELD.
(First Half)—Herskind—Five Nightingales—Hanley & Howard Four—Saranoff Gypsies. (Second Half)—Deno Sis.—Thib. & Cody—Dippy Diers & Bennett.

PITTSBURGH.
Texas Duo—Max Holden—Weadick & Ladue—Adams & Barnett—Warren & Wade—Hal Johnson Co.—Howe & Howe.

PATTERSON.
(First Half)—Flagler & Malla—Barron & Edwards—Hazel Green—Donald Sis.—Alero. (Second Half)—Cushing & West—Dave Winnie—Mme. Herman—Hart Sis.—Taylor Howard & Taylor.

PAWTUCKET.
(First Half)—Mabelle Fallem—Making the Movies—Arthur Farrell—Goldie & Thorne—Brown & Jackson. (Second Half)—Maud Ryan—Musical Albinos.

PITTSBURGH—JOHNSTOWN.
Wm. Halen—Gertrude Taylor—Frank Shields—Flying Henrys—Maids of Love.

PHILADELPHIA.
Grand Opera House—Kid Cabaret—Profiteering—Monroe & Grant—Chief Little Elk—Emetts Song Shop.

New Kensington (First Half)—Eva Fay. (Second Half)—Fred & M. Waddell—Grace Twins—Lee Barth—Eva Fay.

Penn (First Half)—Lloyd Nevada Co.—Dancer & Green—Cotter & Goler—Norwood & Hall—3 Victors. (Second Half)—Knights Rooster—Kennell & Tyson—Burt & Rosedale—Al Raymond—Renee Roberts Review.

Keystone—Al Jerome—Roster & Hoston—Winter Garden Girls—Blanche & J. Creighton—Page Hack & Mack.

Girard (First Half)—Eugene & Finney—Leffintwell & Wallace—Frank Bush—Little Miss Sunshine. (Second Half)—John LeClair—Dancer & Green—Just Suppose—Ahern & Peterson.

National (First Half)—Boyd & King—Emma O'Neill—Basil & Allen—LaFrance Bros. (Second Half)—Howard Scott—Bobb Folsom—Haig & Revere—Trennell Trio.

READING.
(First Half)—Hughes & Hubble—Catie Bros.—Nat Jerome Co.—Pietro—Jack Roof Co. (Second Half)—Rome & Cullen—Pietro—3 Victors.

STEUBENVILLE.
(First Half)—Lee Hing Chin—Bolger Bros.—Greenwich Villagers—Devarro & Zemater. (Second Half)—Walker & Dyer—Love Bugs—Chas. F. Semon—Hill & Ackerman.

SARATOGA, L. H.
Geo. & L. Garden—Tom McRae Co.—Francis Renault.

SCHENECTADY.
(First Half)—Barban & Grohs—Hendricks & Stone—Howard & White—Fallin & Shirley—Long Tack Sam. (Second Half)—The Herberts—Jen Metcalf—Sabotti & Brooks—Jack Osterman—Bits of Hits.

STAMFORD.
(First Half)—Keller & Burnett—Gallagher & Foley—Jack Symonds—Symphonic Revue. (Second

Half)—Angle Cappell—Millard & Marlin—Frank Juhaz Co.

SHENANDOAH.
(First Half)—John LeClair—Jessie Morris—Bison City 4—Mme. Ellis. (Second Half)—Dave & Lillian—Cliff Clark—Claxton & May—Mme. Ellis.

SHAMOKIN.
(First Half)—Stewart & Mercer—Fennell & Tyson—Corradini's Animals. (Second Half)—4 Harmony Kings—Frank Bush—The Camerons.

SCHENECTADY.
(First Half)—Baraban & Grohs—Hendricks & Stone—Howard & White—Fallin & Shirley—Long Tack Sam. (Second Half)—The Herberts—Jen Metcalf—Sabotti & Brooks—Jack Osterman—Bits of Hits.

SYRACUSE.
(First Half)—Miss Ioleen—Simpson & Dean—Dawson Sis. Co.—Archer & Belfore—Seymour Brown—Billy Kelly Co. (Second Half)—Bassett & Bailey—Sylvia Starr—Denny & Barry—Jack Simonds—Polly's Pearls.

AMSTERDAM.
(First Half)—The Herberts—Jean Metcalf—Burke, Walsh & Nana—Lydel & Macy—The Little Cottage. (Second Half)—Mary Kuty Co.—Hendricks & Stone—Once Upon a Time—Lynn & Howland—Larry Harkins Co.

ST. JOHN.
(Second Half)—Grant & Wallace—McCormick & Regay—Kingston & Ebner—Birt & Nace—Toy Ling Foo.

SALEM.
(First Half)—Uyeda Bros.—Kelly & Pollack—Paul Decker Co.—Bender & Meehan—3 Cliffords. (Second Half)—Louis & Mitchell—Tabor & Green—Mrs. Wellington's Surprise—Coogan & Casey—Werner & Amaros Trio.

TROY.
(First Half)—Ballot Trio—Jack Osterman—Baroness DeHollis—Riby Norton Co.—Weaver & Weaver—Loretta's Bears. (Second Half)—Baraban & Grohs—Fallin & Shirley—DeHaven & Nace—Leo Carrillo—Long Tack Sam.

TORONTO.
The Kervilles—Lady Sen Mel—Century Girls—Stafford Duross—Lamerg Bros.—Paul Brady.

UTICA.
(First Half)—James & B. Aiken—Sidney & Townley—Ben Bernie—Rice & Ward—Lynn & Howland. (Second Half)—Waldo—Tommy Allen Co.—Robins—Ballyhoo Trio.

WHEELING.
(First Half)—Lester & Vincent—Walzer & Dyer—Love Bugs—Chas. F. Semon—Hill & Ackerman. (Second Half)—Lee Hing Chin—Bolger Bros.—Greenwich Villager—Devarro & Lemater.

WOONSOCKET.
(First Half)—Maud Ryan—Musical Albinos—Emmett Briscoe Co. (Second Half)—Brown & Jackson—Camp Anson & Daughters—Goldie—Arthur Barrett—Marcelle Fallet.

YORK.
(First Half)—Gruet, Kramer & Girls—Jim & F. Bogard—Eddie Foy Co.—Rome & Cullen—DeLano & Pike—The Hamiltons. (Second Half)—Elaime Beasley—Eddie Foy Kids—Caltes Bros.—Lloyd Nevada Co.

POLI CIRCUIT.
Week of March 14
BRIDGEPORT.
Poli's (First Half)—Unusual Duo—Judson Cole—Raymond Bond Co.—Allman & Mayl—Creole Cocktail. (Second Half)—Mispah Selbini Co.—Griff—Voyer & Wendell.

HARTFORD.
Palace (First Half)—Australian Delsos—Malva Sis.—Johnson & Johnson—Porter J. White Co.—Fred & T. Hayden—Now and Then. (Second Half)—Turner & Grace—Geo. Martini—Paul Fielding Trio—Celeste & Crane—Paul & DeHaven—Dot Marshall & Raspickers.

Capitol (First Half)—Belleclaire Bros.—Kaufman & Lillian—Winifred St. Clair & Van Buren—Lyons & Yoso—Phila Picks. (Second Half)—Richard Keane—Harry Watmans—Allen & Mayo—Trip to Hiltland.

NEW HAVEN.
Palace (First Half)—Jean & Elsie—Griffith—Richard Keane—Vic Plant Co.—Trip to Hiltland. (Second Half)—Unusual Duo—Kaufman & Lillian—Winifred St. Clair & Van Buren—Lyons & Yoso—Phila & Picks.

Bijou (First Half)—Mispah Selbini—Joe Martini—Celeste & Crane—Kittner & Reaney—Kincald Kiltie. (Second Half)—Australian Delsos—Jackey—Malva Sis.—Jones & Kaufman—Now and Then.

SCRANTON.
Poli's (First Half)—Vee & Tully—Fad & Fancy—Leila Shaw Co.—McCool & Gildea—Love Tangle. (Second Half)—Onra & Partner—Mannon Four—Bet Wico Co.—Frank Gabby—S Blue Devils.

SPRINGFIELD.
Palace (First Half)—The Dorans—Pollard Sis.—Local Minstrels—Creedon & Davis. (Second Half)—Thames Bros.—Earl & Sunshine—Raymond Bond—Sharkey, Roth & Witt—Bobby McLean Co.

WORCESTER.
Poli's (First Half)—Kale & Janeta—Earl & Sunshine—Soyer & Wendell—Sharkey, Roth & Witt—Bobby McLean Co. (Second Half)—The Dorans—Pollard Sis.—Creole Cocktail—Belleclaire Bros.

Plaza (First Half)—Thames Bros.—Jackey—Pauline Fielding—Paul & DeHaven—Dot Marshall. (Second Half)—Hanley & Howard—Porter J. White—Judson Cole—Guy's Minstrels.

WILKES-BARRE.
Poli's (First Half)—Onra & Partner—Mannon Four—Bert Wilcox Co.—Frank Baby—S Blue Devils. (Second Half)—Vee & Tully—Fad & Fancy—Leila Shaw—McCool & Gildea—Love Tangle.

VAUDEVILLE NEWS

FRANK MORAN SENTENCED

Frank Moran, a vaudeville performer, known as Harold Lastrange, of 316 East 42nd street, New York, was sentenced to serve from six months to three years in the penitentiary in the Court of Special Sessions, for shoplifting. He was detected in a department store and when searched he had fifteen pairs of silk socks in his possession. Moran claims that shoplifting is a disease with him, and that he cannot resist the temptation to steal. During the past twenty years he was arrested fourteen times for the same offense.

RICE COMPLAINT SETTLED

The complaint of Fannie Rice, against Frances Rice, of the vaudeville team of Ward and Rice, has been amicably settled. Fannie Rice complained that a girl appearing with "Pop" Ward in vaudeville was using the name of "Fannie" Rice. Ward and Rice answered, enclosing programs, showing that at the theatre where the name was billed "Fannie" Rice, the error was made by the program printers, and that the billing of the act is always "Pop" Ward and "Frances" Rice.

AID FOR ACTORS' BAGGAGE WOES

The B. F. Keith office has taken further steps to help the actor solve his baggage troubles, and 700 sets of stencils, marked "National Vaudeville Artists—Rush Baggage—Name of Act," have been forwarded, together with three sets of different colored paints and brushes, to all house managers, with instructions to properly mark all baggage before it leaves the theatre.

LOEW ROUTES FOR THREE ACTS

Nat Vincent and Blanche Franklyn opened a thirty-five week tour of the Loew time last week at the American. Willie Karbe opens on April 7 at Knoxville for a route of similar proportions, while the Rose Revue began its thirty-five week tour of the time on the 14th at Athens, Ga. Mandel and Rose booked all three.

PEPPLE BACK IN CHICAGO

CHICAGO, Ill., March 14.—T. Dwight Pepple, general manager of the Unity Vaudeville Agency, has returned to Chicago after spending three weeks in Detroit where he produced a revue at the Chinese National Cabaret in that city. Mr. Pepple has placed Bert Lewis in the cabaret as his personal manager.

ORPHEUM PRICE CHANGES

SAN FRANCISCO, March 14.—The prices at the Orpheum have been changed so that the lower floor has three different prices, but they all will make an average of \$1.25 per seat with war tax added. The first eight rows bring \$1.50, the following ten rows \$1.25 and the balance \$1.

COLLETTE SCHOEN HAS NEW ACT

CHICAGO, Ill., March 14.—Collette Schoen is in Chicago preparing her new single offering, which is being written for her by Will J. Harris. Miss Schoen will be seen in her new act at one of the outlying theatres late this month.

KENT'S FATHER DIES

William Kent, who is now appearing in vaudeville in his own act, and with C. B. Maddock's "Bubbles," lost his father, who died on March 5, as the result of a six-story fall, in St. Paul, Minn. He was seventy-one years old.

V.M.P.A. DINNER POSTPONED

The annual dinner of the Vaudeville Managers' Protective Association, which was scheduled to take place on March 18, has been postponed and will be held on March 22, instead, at the Plaza.

"BAB" FOR THE BLACKSTONE

CHICAGO, Ill., March 14.—The summer show selected for the Blackstone theatre will be Mary Roberts Rinehart's "Bab."

MIDNIGHT SHOW AT LOEW'S

MONTREAL, CANADA, March 14.—A midnight show was given here at Loew's Theatre, March 10, for the benefit of the Jewish Immigrant Aid Society.

The show started at 11:45 P. M. and did not reach its conclusion until 2:45 A. M.

Those who appeared on the program were: Munro and Hill, Fox and Mayo, William Ebbs, Walsh and Edwards, Mabel Fonda Trio, George Walsh, White and Ullis, Mel Klee and Tommy Dugan, Leon Domque, "Cabaret De Luxe," "The Claridge," Jack Mendelsohn and Harold Hevia's Orpheum Players in an act from "The Eternal Magdalen."

LINDER GETS TWO HOUSES

Beginning with Monday, March 21st, the Palace Theatre, Passaic, N. J., will play five acts of vaudeville on a split week basis. The theatre will be booked by Jack Linder, who booked the house last year, when it had vaudeville. It has been playing films only during the past year.

Linder will also book four acts of vaudeville into the Community Theatre, Catskill, for Thursday, Friday and Saturday of each week, beginning on March 24th.

HOUSE TO CHANGE POLICY

On May 30, Henderson's Theatre, Coney Island, will begin playing full weeks with big time acts supplied through the United office by either Arthur Blondell or Lawrence Goldie. The house is at present booked through Carlin and Hutchinson from the Keith Family department. The new policy will prevail during the summer only.

LOEW'S WEEKLY TO BE ENLARGED

Loew's Weekly, which is now being issued in all the Loew vaudeville houses in New York, as a four-page magazine, is to be enlarged. The magazine will run twenty pages in the near future and will also accept commercial advertising.

FRANKIE BAILEY FOR VAUDE.

Frankie Bailey, of "leg" fame in the Weber and Fields days, is now rehearsing a vaudeville act in which she will be presented by James Devlin. With Miss Bailey will be Irene Quitley and Angelo Romeo, who sing and dance. A five piece orchestra will be seen with the act.

HILTON & WORTH RETURN

Sydney Hilton and Frank Worth, who for the past nine years have been touring England and the continent in a vaudeville act, arrived here recently and will open shortly. This is the first time they have played over here, although Worth is an American.

"SUMMER TOUR" BEGINS MAY 30

The Keith "vacation tour," so-called because it is composed of four weeks of work at the beach houses in and around New York, will be inaugurated on May 30, Decoration Day. The time will include Brighton Beach, Henderson's, Atlantic City and Far Rockaway.

KUMMER PLAYLETS FOR VAUDE.

Four playlets of Claire Kummer, "Bridges," "The Choir Rehearsal," "The Robbery" and "Chinese Love," will shortly be presented in vaudeville.

The playlets have been presented at special matinees at the Punch and Judy Theatre.

ACT GETS FORTY-SEVEN WEEKS

Bernard and Garry have received a route of forty-seven weeks from the Keith office, to follow the conclusion of their season of twenty-six on Aug. 15. They open at the Broadway, New York.

BERT LEVEY TO VISIT N. Y.

SAN FRANCISCO, March 14.—Bert Levey will leave for New York during the month to arrange business matters for his circuit.

COSTUMES

NEW NOVEL PLATES FOR NEXT SEASON NOW READY

MME. FRIEDA KATZ

Costumer

OUR DESIGNS AND MODELS ARE FAR IN ADVANCE OF ALL OTHERS. IT WILL PAY YOU TO MAKE US A VISIT AND SEE OUR ADVANCED STYLES AND DESIGNS FOR NEXT SEASON. NOW IS THE TIME TO PLACE YOUR ORDERS.

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Johnny Hudgins

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Girls



WITH
BARNEY GERARD'S
"FOLLIES OF THE DAY"

MATTY

WHITE AND ULIS

AL

"IN A
LEAGUE OF
SONGS AND SMILES"



INGENUE

DIRECTION
BEN HASTINGS
GAYETY BUILDING

ALTHEA BARNES

WITH
MAIDS
OF
AMERICA

VERSATILE
AND
MOUNTAIN
OF
MELODY

CALIFORNIA TRIO

JIM HALL, Manager; HARRY BART, BEN JOSS

RE-ENGAGED FOR NEXT SEASON

WITH
JAS. E. COOPER'S
FOLLY
TOWN

PRIMA
DONNA

JEAN LE BRUN

WITH
LENA
DALY
AND HER
KANDY
KIDS

BILLY
TRAMP
COMEDIAN
RUTH
INGENUE

BILLY & RUTH SPELLMAN

WITH
GROWN
UP
BABIES

Featured
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SENNNA AND WEBBER

With
Girls from
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SOUBRETTE

DIXIE MASON

E. THOS
BEATTY'S
FRENCH
FROLICS

THE
LONG and
SHORT
OF IT

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Merrigan and Howarth

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PRIMA DONNA

WITH
MAIDS
OF
AMERICA

"THE
BOY
WITH
THE
INSANE
FEET"

MAURICE COLE

DANCER EXTRAORDINARY

WITH
RUBE BERNSTEIN'S
FOLLIES OF PLEASURE

THE ONE
AND ONLY
ORIGINAL
BOZO

TOMMY "BOZO" SNYDER

BETTER THAN EVER

FEATURED WITH
BARNEY GERARD'S
SOME SHOW
SEASONS 1921-22-23

THE BULLET PROOF LADY

Theatre—Proctor's 23rd Street.

Style—Shooting.

Time—Ten minutes.

Setting—Special in Three.

Captain Frank Leffel enters and shoots the clothes off Mlle. Ameer, she being underdressed in a costume of yellow. This proved to be a long dress and seemed rather old-fashioned; something a little shorter and more Frenchy would give a better effect.

A number of good feats were performed, such as the looking glass shots, those made while standing on the head and the playing of a set of chimes. The anvil chorus from Il Trovatore was played on two anvils, flashes from the anvils accompanying the shots.

The "Bullet Proof Lady" trick was held for the last. A committee is invited on the stage to examine the gun and the bullets; when reviewed, one fellow went on the stage. During the wait for the committee, the orchestra should be used to play a waltz or some other piece as it seems "dead" at this point. The force of a bullet fired by the gun was demonstrated by shooting a hole through a piece of steel.

The committee of one then loaded the gun and Mlle. Ameer, in a change of costume, stood upon a low stool placed in front of a square frame previously used as a target backing.

Interposed between her and the target was a stand in which was affixed a small square of window glass.

Leffel placed a number of target cards, previously shown to be unutilized by bullets, in front of the lady.

A shot was then fired at close range, which pierced the cards and, apparently passing through the lady, broke the glass placed behind her.

The trick seems to be either a variation of the old sword through the body, the arrow dart and ribbon through the body, or a combination of both. It has a good effect although not presented with as good showmanship as it might be.

The costuming of the woman could be improved as it looked old-fashioned in both instances; she might also wait to take the pose with her arms above her head until the shot is about to be fired.

The act will no doubt prove a novelty in the medium houses and should find bookings due to the advertising possibilities of the last trick. Went over fairly well to applause when seen.

H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

THE NEWSBOY SEXTETTE

Theatre—American.

Style—Singing.

Time—Fifteen minutes.

Setting—One—Plain.

The newsboy sextette is a reminder of the days when school acts were all the rage, and is somewhat of a novelty to vaudevillians today. The act carries five youngsters of the species male, and one of the feminine variety. They open with a quartette "crap shooting" number, after which the leader of the newsboys enters, and sings a relic of childhood days "If I Were a Millionaire."

The female of the species then offers a more modern number in the way of a lullaby ballad. She has a good "coon-shouting" voice, but when reviewed was handicapped by a cold. One of the youngsters dressed in summer togs, followed with a ballad which he sang to a girl in the box, and the act concludes with the entire aggregation dressed for a lawn party or some such event, singing a medley of popular songs, in the usual school act fashion. The act is sure to please most anywhere, because of its rarity for one thing, and because it is a good singing aggregation for another. A pleasing digression from the usual type of act.

S. K.

SAM HEARN

Theatre—Audubon.

Style—"Rube" monologue, violin.

Time—Twelve minutes.

Setting—In one.

Sam Hearn is still sticking to the rube character, but has changed his make-up and act. Hearn is now dressed to bear a resemblance to "Uncle" Joe Cannon, and he does—by keeping a cigar in his mouth.

For props, Hearn has a table, with an oilcloth sign, announcing that "Uncle Joe speaks here to-night." Hearn does eight minutes of talk in a monologue for the first part of his act, touching on various subjects, with a lot of good laughs thrown in on each. The latter portion of his act consists of violin playing. In this, he closes with a dandy bit, playing first and second violin at the same time on the same instrument for a number.

G. J. H.

MOORE AND FIELDS

Theatre—American.

Style—Comedy Dancing.

Time—Seventeen minutes.

Setting—One—Plain.

Moore and Fields are two colored performers who have a comedy, singing and dancing act that is sure fire. They open with the usual argument that all colored acts employ as an introduction to the remainder of their act, and proceed from there to talk about life insurance, and topics in general. Gradually the talk drifts to dancing, and they decided to stage a dancing contest between them. They do, and the audience is treated to some excellent "Hoofing," with the capital H.

Following the contest the smaller of the two delivers a number which we have heard elsewhere, entitled "He's in the Jailhouse Now." They close with a dancing demonstration by the aforementioned dancemaniac in which he did some that would make a lot of steppers watch their step, while the other produces some "jazzitis" by means of a bazzoo trombone. This act should be able to get the better time.

S. K.

DAVIS AND McCOY

Theatre—American.

Style—Comedy.

Time—Fifteen minutes.

Setting—One—Plain.

Davis and McCoy, man and woman, comedy and hokum, just about gives an idea of this act. The man opens as a semi-rube and continues that way throughout. The talk follows no particular trend, being a conglomeration of old and new lines, good and bad gags. Some bits of business are also included in the routine. For instance, the slapstick through the curtain bit, while it may be productive of laughs, is filthy. The singing bit is funny. Among the many gags to which one could find exception is the "Wilson-relapse" gag, which, while funny is in very poor taste.

The act is a good small time vehicle, and will prove a sure fire laugh getter at this style of house, but if the duo ever expect to play the better houses with it, they have, in the words of Dickens—"great expectations."

S. K.

"DAY DREAMS"

Theatre—Coliseum.

Style—Revue.

Time—Forty minutes.

Setting—Full stage. Special.

"Day Dreams" opened here on Thursday afternoon, without any previous performance out of town or any other place. We won't attempt to pick out all the faults of the act, for the simple reason that it would take a special issue to hold them all. Added to that is the fact that it was not the fault of the performers as much as that of the producer, who opened the act cold to a big time audience. Had the turn been taken out for a few weeks before opening, and brought into town all ready for a showing, then perhaps the act may have been worth while seeing.

As it was, on Thursday afternoon the audience had merely paid to see a dress rehearsal. Worse, because the nervousness of all the performers in the act would not have been present at any ordinary dress rehearsal. A member of the house staff at this theatre told the writer that the act and the stage hands had been rehearsing all night, up to 7:30 that morning.

Eventually, the act may turn out well. The producer, despite foolishly breaking in the act cold, has spared no expense on settings and props. Those which weren't marred by having the proper manner of exploiting them lacking, were very pretty. There is somewhat of a plot to the offering, weakly brought out on Thursday, but which may be worked up. Twelve people are in the cast—four men and two girl principals—with a chorus of six.

Between sets, in the corner of a stage, a stuttering author tells of the show he has written to a certain producer. The scenes following each bit are supposed to be those he is talking about.

The idea is not new, but could get over nicely if done properly, and by a good cast. The merits of this cast, however, could hardly be seen on Thursday afternoon. One, a solo dancer, did about the best in the act, toward the end. The singer seemed nervous. In fact, everyone in the act, especially the chorus, seemed to be badly scared stiff. They sang in whispers, worked shakily, read lines poorly. All of this might be set down to the fact that they were rehearsing the entire night before.

G. J. H.

TOM WISE

in VAUDEVILLE with
MISS NILA MAC and Strong Equity Cast

DIRECTION
JOE HART

Presenting the Comedy Classic
'Memories' by Roy Briant

Marie Kell & Brower Bros. "A Study In Syncopation"
(FORMERLY BROWER TRIO)

BOOKED SOLID.

Thanks to Max P. Lowe for Ziegfeld Roof Offer

DIR. SAM FALLOW

A WONDERFUL COMBINATION OF COMEDY SKETCH ARTISTS

ROSO
MARSTON

GEO. RANDALL

CHAS.
ELLWOOD

IN THE NEW AND SPARKLING COMEDY GEM "MR. WISE."

Pearl Regay is headlining the bill at Keith's, Syracuse this week.

Joseph Hart, with his wife, Carrie De Mar, will sail for Europe next month.

Lillian Leitzel will sail for Europe shortly to fill vaudeville engagements.

Nancy Fair joined the Alcazar Stock company in 'Frisco this week as leading lady.

Frank A. Keeney, theatrical magnate, returned this week from a two weeks' vacation.

Tommy Dooley is to open in a new act by Rath and Garren, at Keith's Greenpoint on, March 21.

Leo Carrillo is headlining the bill at Proctor's Grand Theatre in Albany, this half of the week.

John Wenger has resigned as art director of the Capitol and will hereafter work independently.

Barney Feingold, secretary to Sargent Aborn, returned last week to his desk after a two weeks' illness.

Isabel Jason and Rae Marsh, together with a jazz band are presenting a new act by Gil Brown around Chicago.

Marilyn Miller, Constance Binney, Alice Brady and Norma Talmadge are studying vocal development under Robert Hosea.

Marie Zucker, formerly with the Packard agency, was married recently in Los Angeles, California, to Aron Weisenick.

Paul Savin, owner of the Palais Royal and Cafe des Paris, has acquired the Hoffman Inn on Merrick road near Lynbrook, L. I.

Blanche Kuhn, of the Kuhn Sisters, was discharged from a Chicago hospital last week and left for the coast to recuperate.

Jack Rose, after one week as principal comedian of the Winter Garden cabaret revue show in Chicago, was replaced by Jack Duffy of Bernan and Duffy.

Alfred Weiss, vice-president of the Goldwyn Distributing Corp. and Mrs. Weiss celebrated their twenty-fifth wedding anniversary at the Hotel Biltmore last week.

ABOUT YOU! AND YOU!! AND YOU!!!

Milt Hagan of Jack Mills, Inc., has written a new song entitled "After All These Years," on which Eva Orchard collaborated.

Sam H. Harris will give a special matinee of "The Hero" at the Long Acre Theatre on March 14. The matinees will continue until further notice.

Lanigan and Haney began a 14 weeks' tour of the Delmar time in Richmond, Va., on March 7, under the direction of Harry A. Romm.

Alf. T. Wilton is handling the business for Kitty Gordon and Jack Wilson. This is the first time the act ever worked through an agent.

Willard Maxwell designed a souvenir life membership case, of which the N. V. A. will manufacture 100 to be given to the first 100 life members.

Hall and O'Brien were forced to cancel their engagement while playing at Loew's in Boston last week when one of the duo was suddenly stricken ill.

Imogene Comer has been successfully operated on for cancer at the Hospital Francais in New York; she is convalescing.

Ethel Levey is headlining the bill this week at Keith's, Washington; others on the bill are Ciccolini, Julius Tannen, Jay Dillon and Betty Parker, Parish and Peru and others.

Chief Caupolican, ex-vaudeville singer, who sang in "The Polish Jew" at the Metropolitan last week, will also be heard in the roles of Amonasro in "Aida," and Telramund in "Lohengrin."

Mabel Dunning, soprano, wife of Hugo Riesenfeld, the director of the Rialto, Rivoli and Criterion Theatres, will give a concert at Aeolian Hall, Monday afternoon, March 21.

Violet Heming, George Gaul, Jack Rafael, Elizabeth Ridson, John Daly Murphy and Dudley Hawley will be in the cast of "The Nightcap," which is now in rehearsal.

Arthur Byron in "The Gulf Between," a new play by Vincent Lawrence, will begin an engagement at the 39th Street Theatre, on March 21. Laura Walker, Glenn Anders, W. Messinger Bellis, Walter Brown, and Kathryn Keys will be in the cast of the show.

Helen Montrose, who has been appearing in pictures of late, was hurriedly called upon to jump into the cast of "The Right Girl" this week, when it opened at the Times Square Theatre.

Billy Gibson, of Gibson and Connelli, was forced to cancel the last two days of last week and this week at the Hamilton and Jefferson, respectively, due to illness.

John Drinkwater has returned to New York after a short lecture tour through the middle west. "Mary Queen of Scots," his latest play, will be produced at the Ritz Theatre, March 21.

Fred Whitehouse, a singer, was given a theatre party and presented with a silver loving cup last week by the Poplar Social Club of Brooklyn, when he played the Folly Theatre there.

Dixon and Carr, a new sister act, is being rehearsed and staged by Harry Walker and will be billed as Hugo Jensen's "Fashion a la Carte." It opens next week in Buffalo.

Harry Yost closed with the "Hitchy Koo" company two weeks ago and opened March 12 to do the press work for the Lean and Mayfield "Look Who's Here" company.

Zona Gale, author, will address the Nebraska Society on Wednesday, March 9, at the Commodore Hotel on the subject of "Miss Lulu Bett," now playing at the Belmont Theatre.

Gypsy Corrine, who is this week playing the Rialto, Chicago, her home town, was given a theatre party and a number of presents by her friends on Monday afternoon.

Brock Pemberton has received two offers for the London and provincial rights to "Enter Madame," now playing at the

Fulton Theatre. He is withholding all offers, however, since Miss Gilda Varesi desires to enact the original role when produced in England.

May Wirth while playing Keith's theatre in Louisville last week, placed a wreath upon the grave of John Robinson, a famous rider of his day, and was presented at the theatre by Bud Gorman, another great rider, with mementoes of Robinson and Polly Lee, a well known equestrienne.

Thomas Meighan, motion picture actor, personally appeared at the Liberty Theatre, Youngstown, Ohio, on March 3. For this he received \$1,000. The sum was contributed to charity, \$500 to the Glenwood Children's Home of Youngstown, Ohio, and \$500 to the Actor's Fund of America.

Charles H. Newman, treasurer of the Curran Theatre, of San Francisco, who was removed to the Lane Hospital last week, suffering from a nervous breakdown, is reported on the road to recovery, and is expected to be able to leave the hospital shortly.

BOOKED FOR BALTIMORE

Lou Redelshimer booked the following for the Folly Theatre, Baltimore, this week: Ambark Ali, Al Wilson, Chris Keefe, Jack Baker, Dolly Webb, Marie Baker and Bertha Miner. At the Gayety, Philadelphia, he has John J. Black, Sammy Spears, Al Finley, Dick Vanderbilt, Libby Blondell, May Hamilton (prima donna ingenue) and Carrie Fennell.

BURLESQUERS FOR VAUDEVILLE

Don Trent and Blanche Burnette will appear in a vaudeville act written by Billy K. Wells at the close of their season with Mollie Williams' Show. They have signed with James E. Cooper for next season.

CALIFORNIA TRIO SIGNS

The California Trio signed contracts last week with James E. Cooper for next season. It will be their third season with Cooper. They are with the "Folly Town" this season.

ANDY GARDNER CLOSES

Andy Gardner closed with Barney Gerard's "Some Show" last Saturday at the Gayety, Brooklyn.

BILLY SHULLER CLOSSES

Billy Shuller, straight man, has closed with the "Golden Crooks."

NOT A RIOT BUT A SUCCESS

HARRY S. LEVAN AND DICK HAHN

WEEK MAR. 13, GAYETY, BROOKLYN, N. Y.
WEEK MAR. 20, OLYMPIC, NEW YORK, N. Y.

Featured Comedians With I. H. Herk's "Tiddle De Winks"
"GET THE UKELELE FINISH"?

PRIMA
DONNA

Dorothy Barnes

WITH
RUBE
BERNSTEIN'S
FOLLIES
OF
PLEASURE

PRIMA
DONNA

BETTY MOORE

WITH
IRONS
AND
CLAMAGES
NAUGHTY
NAUGHTY

Slow in
Gait But
Faithful
in Dialect
UNO
TELEGRAPH

CY PLUNKETT

THIS WEEK—HURTIG & SEAMON'S, NEW YORK

Cy Plunkett
is the best
comedian ever
seen here
GRAHAM
TORONTO

The Hebrew Man

JACK VAN

WITH
JACK REID'S
RECORD BREAKERS

BURLESQUE REVIEWS

"THE BIG SENSATION" A FINE COMEDY AND MUSICAL SHOW

The "Big Sensation" featuring Harry Hickey La Bar, is a fine comedy and musical entertainment. It's a bit show, with specialties and musical numbers sprinkled here and there and a real fast show in the bargain.

La Van the bad boy, in his eccentric comedy role, was never funnier. He is using his same make up, and the same idea of dressing. He is original in his work and very amusing and faster than ever.

Ralph Rogers is working opposite La Van doing an Italian comedy character. He uses a good make up of Italian. His clothes are flashy, his idea being a young Italian sport, evidently. He is humorous and works hard. Both he and La Van carry the comedy at high speed all through the performance, and one of the reasons is that they have a real straight man to work with.

Jimmy Lake has returned to burlesque after being away a season and is the same clever straight man as when last seen. Lake is an old timer with up-to-date ideas. He jumps in and works with the comedians, "feeding" them and working the scenes up excellently. Lake looks well and wears clothes properly. He makes a number of changes and always displays class.

Elsie Donnelly, a striking brunette, well formed and attractive, is the prima donna. Miss Donnelly does not take her part too seriously, does her work in a jolly good natured manner. She reads lines well and was in good voice Thursday night, rendering songs finely. Her wardrobe is handsome.

Lettie Bolles, one of the prettiest girls in burlesque, is the soubrette. Miss Bolles is not alone pretty in face but in figure as well and she wears dresses of good taste and the latest style, that displays her form to an advantage. She sings well and dances gracefully and does dandy in the bits.

Bella Costello is the ingenue, and appears in some scenes and has several numbers. Stella Rose the second soubrette has two numbers and Ukelele Hughes, a young chap, is the juvenile, who plays the ukelele cleverly.

In the "fly catcher and sugar inspector" bit La Van and Lake worked up a number of laughs.

Lake and the Misses Bolles and Costello offered a neat singing and dancing specialty that more than pleased.

Rogers and Donnelly were a decided success in their comedy singing and talking specialty in full stage. They were very entertaining and went big.

The "sommamulate" bit was funny as it was done by La Van, Rogers, Lake, Miss Costello and a chorus girl.

Miss Donnelly's "Apple Blossom Time" number was well rendered and prettily staged. She was assisted by the chorus girls and on the encore Lake stepped in; a recitation song assisted. The number was well received.

The "picture" bit was worked up to a good comedy scene by La Van, Lake and the Misses Donnelly, Bolles and Costello.

A musical specialty that went over nicely was offered by La Van at the piano, Rogers with a whistle, Hughes with a guitar and Lake working straight for fine results. Rogers got a lot of comedy out of a trick hat he wore in this scene, with Lake and La Van working it up.

Rogers and Lake in a talking specialty proved amusing.

The "inspection" bit was funny as La Van and Miss Donnelly did it.

Hughes offered a ukelele specialty in a number in which he was very successful. He plays the instrument well and was rewarded by a big hand.

La Van and Lake in a comedy talking specialty in one had the house in a fine humor. They put the material which was rather tricky over cleverly.

Miss Bolles in her "I'd like to take your picture" song pleased. She did it well and it had fine effects.

The old "barber shop" bit was given. This is the first time we have seen this in years. It was at the old Hyde and Behman Adams Street House we saw it last. This scene is new to most of the present generation and they laugh at it as they did years ago. It was done by Rogers as the barber. Lines the property man was the fellow in the chair. Miss Bolles as the manicurist. La Van and Hughes were also in this scene but Rogers and Lines had the big comedy scenes.

La Van and Miss Donnelly in a piano and singing specialty went very big in one, down near the close of the show.

The chorus is hard working and has a lot of pretty girls both in the front line and back. They were well costumed and look fine from the front.

The "Big Sensation" is a success and a show worth seeing. SID.

"NAUGHTY NAUGHTY" A FASTER AND MUCH IMPROVED SHOW

"Naughty Naughty," Irons and Clamage's other show on the American Circuit, has improved since we saw it at the Star a few weeks back. It is now a much faster show and there is more comedy in it. It has also improved in the singing department, as they have a regular prima donna now. A chorus girl was in this part then, owing to the fact that the regular prima donna was out of the show on account of illness.

The comedy end of the show has been improved by a new man to us, Jimmy "Bevis" Barrett, a short stout, funny little fellow, who works hard and is very fast. He gets a lot out of the material he has, although most of it was written for a different type of comedian. He has a strong voice and uses it to advantage many times during the performance. He uses a sort of an eccentric make up, suited for low comedy, and seems to be a glutton for work.

Sam Mitchell is doing a tramp and is better working along side of Barrett than when we saw him last.

Eddie Miller, a neat appearing straight, reads his lines well and works nicely in the scenes.

Ernie Johnson and Harold Blodgett are in many of the bits and do very well. They dress nicely and read lines finely.

Tony Deluca is also in a few bits in which he handles himself well.

Betty Moore, the prima donna, rendered her numbers exceptionally well. Miss Moore has a cultivated voice, the smoke in this house did not help it, in any way last Saturday afternoon, but she sang her songs creditably. She is a fine looking woman and displayed a pretty wardrobe.

May Hamilton was a big success in her numbers, in which she offered a lot of acrobatic stunts that met with the approval of the Olympic audience. Miss Hamilton is one of the best acrobatic soubrettes we have seen on the American Circuit and there is no doubt but what she would make them sit up and take notice on the Columbia circuit. She is full of "pep," an A-1 dancer, does cartwheels, splits, head spins and jumping across the stage on her shoulders. Miss Hamilton fits in nicely in the bits and has a fairly good voice for putting a number over. Her dresses, which are dainty, set off her blonde complexion nicely.

Louise Stewart, an ingenue soubrette, did nicely with her numbers and in the bits. She also wore pretty dresses.

We only caught the first part of the show, which went over well and with plenty of speed.

The bits, while old, were well done; they open with the "love book" bit given by Barrett, Mitchell and Miss Stewart.

The "introduction" bit followed. It was offered by Barrett, Miller and Miss Stewart.

"No I haven't" bit was next, done by Barrett, Mitchell and Miller.

Miss La Rose, a chorus girl, offered "Bamboo Isle," assisted by the chorus, which was good for an encore.

"Give it to me" bit was then offered by Barrett, Mitchell, Miller and a good-looking chorus girl, who did very nicely.

The "moving picture" bit followed, offering some rough comedy. It was given by Barrett, Mitchell and Miller.

The "husband" bit was performed by Barrett, Mitchell, Blodgett, Johnson and the Misses Hamilton and Stewart.

The "have a cigar" bit was the next. Barrett, Blodgett and the musical director were in it.

Miller, Johnson, Blodgett and De Luca, as a quartet, did a specialty in one, singing four numbers. They made a neat appearance in tuxedo suits and derby hats.

The "magician" bit was well worked up with Mitchell as the magician. Barrett, as his assistant, working the comedy, with Blodgett and Johnson also working in the scene. They did the "trunk" bit and the hat trick; in the latter they used a "plant" in the audience. They worked this scene up to a good comedy hit.

The girls in the chorus work hard and display a lot of ginger. They look well from the front and they have been costumed nicely. SID.

TOM HOWARD CLOSING

Tom Howard will close his season at Kahn's Union Square on Saturday, May 28. He will take a rest and remain away from New York until rehearsal time next August. Howard has been producing and working continuously at Kahn's since early last summer.

Billy "Grogan" Spencer, after an absence of two years, will return to Kahn's and will open on Monday, May 30.

HAPPY FREYER CLOSING

Happy Freyer closes with the "All Jazz Revue" at the Gayety, Newark, Saturday night.

MATERIAL FOR SALE!

Burlesque, Musical Comedy and Tabloid Managers.

Now is the time to doctor up your show for the coming season. If you need a real novelty opening or novelty entrance for your comics, juvenile, or some sure fire bits, call and see me, or write to,

MATT KOLB

NATIONAL WINTER GARDEN
2ND AVE. AND HOUSTON ST., NEW YORK

SPECIAL ANNOUNCEMENT

JOE WEISMAN

has been appointed manager of the ALAMAC HOTEL, ST. LOUIS, and is catering strictly to the THEATRICAL PROFESSION. He returns after an illness lasting over two years, which compelled him to retire from business. He wants to meet all his old time friends at the above address and can assure them the same excellent treatment and service he has always given them.

ART HARRIS

With SNAPPY SNAPS

Direction GEO. M. KING

! PERFORMERS DO NOT READ !

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MAE DIX

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STUDENTS GIVE PLAYLETS

The American Academy of Dramatic Arts and the Empire Theatre Dramatic School held its eighth performance of the 1920-1921 season, at the Lyceum Theatre on March 11. The following appeared in "Nance Oldfield," a one-act play arranged from Charles Reade's story: Kay Hammond, Josephine Fetter Royle, Arthur Hughes, John Crump and Robert Randol. In "Stop Thief," a farce in three acts by Carlyle Moore, the following students were seen: Louis Bray, John Crump, Edwin Hill, Don Harrington, Murray Bennett, R. W. Hanes, Harold Healy, Charles V. Brown, Arthur Hughes, Robert Randol, William Leonard, Norman Brace, Mary Tarry, Kay Hammond, Lucille Wadler, Evelyn Lawrence and Olivia Allen. Both productions were very ably presented.

THEATER FOR BDWY. AND 57TH ST.

Plans have been formulated for the erection of a theatre and hotel on the old Thoroughfare Building site on Broadway and Fifty-seventh to Fifty-eighth streets.

The Chatham Phenix bank will have quarters in the Broadway and Fifty-eighth street corner of the structure and back of this, extending to Fifty-eighth street and over to Eighth avenue, will be the theatre, which will be a model.

The theatre, which will be called the Colonnade, will have a seating capacity of 2,500 persons, a stage 80 feet wide by 23 feet deep and a balcony. The entrance will be from Fifty-eighth street.

According to present plans, silent and spoken drama will be presented.

BIG EARNINGS FOR "MIRACLE MAN"

HOLLYWOOD, Cal., March 15.—According to a report from the George Loane Tucker productions, "The Miracle Man" grossed \$2,475,000 up to Feb. 20. This shatters all past records of the moving pictures, from the earning standpoint. The foreign profits, which are included in the gross, will amount to more than \$1,500,000. The picture itself cost \$125,000 to make. The eventual profits will eventually be \$3,000,000.

Griffith's "Birth of a Nation" is said to run a close second in earning power, with a gross of \$2,125,000. In 1911, the Tucker studios produced "Traffic in Souls" which ran in excess of \$1,260,000.

OPERA PRICES MAY BE CUT

CHICAGO, March 7.—Immediately following the completion of the present tour of the Chicago Opera company in Denver on April 30, Mary Garden, head of the company, and George M. Spangler, business manager, will return to this city to hold a conference with the Chicago Association of Commerce relative to the functioning of the opera company during the 1921-'22 season. The first regular meeting of the Association of Commerce in May will be given entirely over to the conference with opera officials. One of the important matters to be taken under consideration is the lowering of the price of admission to the operas.

NEW FILM THEATRE FOR SYRACUSE

SYRACUSE, March 14.—Max and Mitchell Fitzer, motion picture promoters, have purchased a four story frame building at 248 West Fayette, occupying a lot with a frontage of 66 feet, from Miss Florence Engleman, on which they will build a modern motion picture theatre. The building is to cost between \$75,000 and \$100,000.

MUSIC FESTIVAL FOR CHARITY

Johannes Sembach, Mme. Marie Rapold and the Hilger Trio will, with 2,000 other singers, participate in a music festival that will be held next Sunday in Madison Square Garden for the benefit of various charities. The festival is being conducted under the auspice of the Associated Choral Societies of the Northeastern States.

OLD SHOWMAN DEAD

SYRACUSE, March 14.—James J. O'Brien, who has been connected with various show houses in this city for the past twenty-five years, died last night of pneumonia. His last employment with theatres was as special officer at the Grand Opera House. He leaves three sisters.

HERBERT SAVES HOME

Victor Herbert, the composer, after a five-year fight, saved his home from a tax lien.

The Appellate Division of the Supreme Court affirmed the finding of Justice Daniel Cohalan cancelling a lien of \$3,000.

The lien was for taxes and assessments and was sold by the city to the Tax Lien Company, of which William Lustgarten was president.

When Herbert was informed of the incumbrance on his property at 321 West 108th street, he forwarded a check for \$3,000 to August Weyman, attorney for Lustgarten. He received it back with a voucher endorsed by Weyman.

In 1918 Warren W. Erwin & Co., bankers, produced an assignment on the lien from the Tax Lien Company, but Herbert informed them that he had paid in full. The company, however, had made a loan on the assignment and believed their claim valid.

The court's decision ruled that the bankers had accepted the lien without investigation.

Lustgarten is now serving a term in jail for transactions engaged in while he was an officer of the Tax Lien Company.

GRAND OPERA AT LEXINGTON

Ten weeks of Grand Opera at the Lexington Theatre, beginning March 29, are promised by the Italian Lyric Federation, Inc., of this city.

A chorus and ballet are also included. Simultaneously with the productions at the Lexington, the Federation will also give ten Grand Opera performances extending over a period of ten weeks at the Brooklyn Academy of Music.

Among the artists who will appear are Iva Pacetti, dramatic soprano; Niny Fracani, mezzo soprano; Armando Caprara, dramatic tenor; Fausto Cavallini, lyric tenor; Gaetano Tommasini, dramatic tenor; Amleto Barbieri, baritone; Enrico Nani, baritone; Augusto Ordóñez, baritone; Carlo Ulivi, basso.

OUIDA BERGERE TO DIRECT

Ouida Bergere, in private life Mrs. George Fitzmaurice, who has written four stories for Fitzmaurice specials, is now engaged in writing the adaptation of "Peter Ibbetson," another Fitzmaurice production, with two of Famous Players' stars in the main roles. Following the completion of the script, Miss Bergere will begin work on her first Ouida Bergere production, which will be an adaptation of her own story, "Sweethearts and Wives." With this picture as her vehicle she will also make her debut as a director.

PICTURE HOUSE MANAGER HELD

Max Schwartz, one of the proprietors of the Catherine Street Motion Picture Theatre where six children were crushed to death in a stampede last November, was held in \$300 bail last week in Tombs court for a trial in General Sessions on a charge that he permitted a minor to enter the theatre unaccompanied by a guardian on the night of the stampede. Bernard Weinberg, partner of Schwartz, was sentenced to sixty days in the workhouse last month on a similar charge.

MINISTERS WANT FILMS CENSORED

ASBURY PARK, March 12.—The annual conference of the ministers of the Methodist Episcopal Church of New Jersey, at the request of the chairman, Charles I. Fitzgerald, of Millville, went on record as unanimously favoring the passage of the Strugis bill creating censorship of moving pictures in New Jersey.

PASSION PLAY ON MARCH 17

The American Passion Play, "Veronica's Veil," will be presented on the afternoon and evening of March 17 in West Hoboken at St. Joseph's Auditorium.

The message sent to Oberammergau, offering financial assistance to stage the Passion Play there next year, had not been replied to as yet.

STOCK TO RUN ALL SUMMER

Blaney's Wilkes-Barre Stock Company, playing at the Nesbitt Theatre, will run all season, and will not close for the usual Summer period.

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FILM FLASHES

A fire in the C. L. Chester studios at Los Angeles, Cal., on Feb. 26, caused the loss of \$100,000 negatives. The fire will not affect releases for Federated. Tom McGowan was burned in trying to save the films.

John F. MacMeekin, Kansas City representative of Realart, is the proud father of a new baby.

Richard Dix, playing the lead in Goldwyn's "The Bridal Path," prior to his appearance on the stage was a medical student, a lumberjack and a bank teller.

Will Rogers is the first motion picture star to have all of his portrayals passed upon by the church. The White List, compiled by the Methodist Episcopal Churches, passes upon all pictures that are to be shown in church auditoriums.

H. Berry painted the scenery for "Salvation Nell," the motion picture, which was "shot" at the Armory building at Broadway and 67th street, and which will soon be released.

Mary Pickford's next film will be "Little Lord Fauntleroy," the Frances Hodgson Burnett literary classic.

When Mary Pickford completes her scenes for "Through the Back Door," she is going to Mexico with her husband, Douglas Fairbanks, where they will celebrate their first wedding anniversary.

William D. Taylor, who directed the screen version of "The Witching Hour," the Augustus Thomas play, played the role of Jack Brookfield on the stage.

Faith Hope, Pathe serial star, left last week for California.

Gladden James has been engaged for an important part in a forthcoming Brabin-Fox picture.

Catherine Calvert is to start work shortly on a new Vitagraph special feature.

E. H. Griffith, who has been directing various film stars, last week started directing Alice Brady in Realart pictures.

Charles Lane is to be seen shortly in "Without Limit," a George D. Baker special.

Anna Q. Neilson has been engaged to play the lead in John Barrymore's latest picture, "The Lotus Eater," under the direction of Mickey Neelan.

John E. Storey, for the past year assistant to Elmer Pearson, director of exchanges for Pathe Exchange, Inc., has been named sales manager of the reorganized Associated Exhibitors, Inc.

A check for \$500,000 and another for \$160,000, representing the first payments of proceeds from motion picture day, were turned over to James J. Rick, comptroller of the European Relief Council, yesterday at the office of S. L. Rothfael in the Capitol Theatre. C. C. Pettijohn, chairman of the national committee of the motion picture division for the European Children's Relief Fund, signed the larger check, and Mr. Rothfael, who is chairman of the Greater New York committee of the division, the smaller. The report showed that 206,176 children attended special performances held in 240 theatres in this city. Some of the receipts were: Capitol Theatre, \$10,405.47; Plaza, \$1,146.75; Rivoli, \$1,049.40; Strand, \$1,006.78, and Rialto, \$729.95.

Katherine Hilliker has been appointed as an assistant to S. L. Rothfael in the selection of the features as well as the short subjects that go to make up the Capitol Theatre program.

Dorothy Dalton has been selected by Cecil De Mille to play the leading feminine role in his next all-star production.

"The Secret of the Silver Car," from the novel by Wyndham Martyn, will serve as the vehicle for Earl Williams' next Vitagraph feature.

Ruth Renick, Mary Alden, Winter Hall and Robert Cain head the cast of "The Witching Hour," the scenario of which was made from the play of the same name.

"The Hope Diamond" is a new 15-episode serial, showing the history of the sinister jewel and its connection with May Yohe. Scenario by Chas. Goddard and John B. Clymer; directed by Stuart Paton. Grace Darmond will be featured.

Director John S. Robertson, having finished cutting his "Sentimental Tommy," and his Constance Binney picture, "The Magic Cup," has started work on "Footlights," starring Elsie Ferguson in Rita Weiman's *Saturday Evening Post* story, which Josephine Levett adapted for the screen.

Arthur Ziehm, foreign sales manager for Goldwyn, sailed for Germany last Thursday to assume charge of the production of his company throughout Europe. His headquarters will be at Berlin, where he will meet Mr. Goldwyn and together will visit Italy, France and other countries.

Otis B. Thayer has been named director-general of the recently organized Superior Fotoplay Co., which has the backing of prominent Denver businessmen. Its capital is \$1,000,000. Western features will prevail.



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Every copy of MADISON'S BUDGET No. 17 has been sold. No. 18 ready shortly. Watch N. Y. CLIPPER.

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J. E. Williamson has arranged with the Goldwyn Corporation to produce and distribute "Wet Gold," a new undersea and land drama. The Williamson invention will again be put to use in photographing scenes under water. Ralph Ince will direct and appear in the leading role; Aleene Burr, a new screen star, will play opposite.

Lon Chaney will shortly be seen in "The Ace of Hearts" to be released by the Goldwyns. This is an original story by Gouverneur Morris which appeared as "The Night Rose." Wallace Worsley directed. Leatrice Joy will play opposite to Mr. Chaney.

Carter De Haven has purchased Oliver Morosco's comedy, "Mary, the Poor Girl," for film purposes, and the production is already under way.

Pauline Frederick, the screen actress, and J. Allen Boone, western representative of the Robertson-Cole Corporation, are said to be engaged, with the wedding soon to be announced.

Herman F. Jans, president of the Jans Pictures, Inc., and of the Jans Film Service, Inc., is making a tour of the principal film centers of the United States in the interest of "Madonnas and Men," "Love Without Question," "Woman's Business" and "Wings of Pride."

Betty Compson will play the leading part in "Ladies Must Live," a George Loane Tucker production. Others in the cast are Leatrice Joy, Lucille Hutton, Marcia Manon, Lule Warrentown, Cleo Madison, Robert Ellis, Mahlon Hamilton, Jack Gilbert, Snitz Edwards, Arnold Gregg, Jack McDonald, William Mong and Gibson Gowland. The film will be released April 5.

Allan Dwan has released "A Perfect Crime," made into film form from a story which appeared in the *Saturday Evening Post*, by Carl Clausen.

Paul Capellani, in "Dollars and Destiny," is soon to be released by the Joe Horwitz Productions. This corporation was formerly located at Detroit, Mich., but is now housed in the Columbia Theatre Building, New York.

Harold Lloyd's next picture will be "Now or Never," produced by Hal Roche.

A film editor is wanted by the City of Ottawa, Can. There will be a competitive examination and applications may be had from William Foran, secretary of the Civil Service Board. All applications must be in by April 15. The salary is \$2,400 per year.

George B. Van Cleve has been appointed general manager of the Cosmopolitan Productions. The new executive for several years was the president of a well known advertising agency. He retired from business about two years ago.

Charles Murray, Phyllis Haver and Marie Provost head the cast in "Love, Honor and Behave" to be released by Mack Sennett.

Kansas State Exhibitors Association convention will be held at Wichita, Kan., on March 28 and 29.

Gladys Walton in "The Man Tamer," is to be presented by Universal. It is a story of the Circus, and will be directed by Harry B. Harris.

Max Ehrenreich has been named representative of the Cuba office of the United Artists Corporation and is already on his way to that branch.

Guy Newall, the English actor, will play the role of the ugly man in "The Garden of Resurrection," a George Clark production from the book of R. T. Thurston. It will be released by the Stoll Corporation on March 20.

CONNORS AND BOYNE

Theatre—American.
Style—Comedy and singing.
Time—Fifteen minutes.
Setting—Special in one.

The drop showed a department store and a number of comedy signs; the two, man and woman, after a slight wait for the reading of the signs, entered and put over a "bear" of an opening number about looking for lace in a department store, and a description of the various articles offered for sale on each floor. When they finally find the lace department, after having been shuttled all over the place, they learn that the kind of lace they want has just been sold five minutes ago. This is a cleverly written lyric and the number made a hit.

The man was dressed in a dark business suit with Derby hat and the girl in a costume, the bodice of which was black velvet and the skirt of silver cloth; she wore a hat to match.

Some talk followed in which a couple of old boys such as, "married men live longer—it only seems longer," and "a woman has more honor than man, but the man has to pay for what she has on her," were used.

The girl has a strong voice and put over a number well; she is a good "feed."

A number by the man in which he partially disrobes made a hit and was followed by a number used double entitled "Bargain Days," to the melody of "Casey Jones."

A dog was shown at the finish as being the one for which a sweater jacket was intended, instead of as the man thought, a baby.

The act was a decided hit, the material being nearly all special, and took a number of bows to solid applause.

It could be improved by adding a little more class such as a new drop without the signs, which is old style and small time, and by getting a more becoming dress for the girl. H. W. M.

MERCER BOYLE TRIO

Theatre—American.
Style—Singing and dancing.
Time—Twelve minutes.
Setting—One.

Two men in tuxedos and a girl in costume of pea-green with gold slippers and socks, opened with a fast song and dance which went for a hand.

One of the men then stands in the "trough" and delivers a number entitled "Her Whole Family Stick Around," in which such grammatical (?) expressions as "I can't do no lovin'," and "You can't love no chicken" were heard.

The girl did a dance that registered and the three played the piano after the style of those mechanically operated which was well done and suitably rewarded.

The three rendered a southern ballad to a hand, and for a finish the boys played bones and tambourine, while the girl played the piano, proving a fast finish to a snappy turn and sending them over well to good hands and a number of bows. H. W. M.

TARLTON

Theatre—Proctor's 23rd St.
Style—Travelogue.
Time—Eight minutes.
Setting—"One."

This act consisted of a very interesting and instructive talk on India with a reel of motion pictures showing the scenes described.

The various scenes were in natural colors, the photography was excellent and the lighting good.

Tarlton, in a well modulated voice, with admirable diction and enunciation described in lucid manner, each detail of the pictures; he is inclined to talk, however, in the monotonous tones of a lecturer, and without giving relief through the light and shadow of his tones. This is simply a habit and could be easily overcome.

The only real fault with the offering at the present time is that it is entirely too short.—H. W. M.

NEW ACTS AND REAPPEARANCES

CHARLES KING & CO.

Theatre—Audubon.
Style—Singing.
Time—Fourteen minutes.
Setting—In one.

We should start off by reviewing the opening part of Charlie King's act. But we can't help but mention it at the outset. Charlie King, of all people, is doing impersonations! Rather, an impersonation. And to be different than any one else, as King announces, he is imitating Eddie Leonard, doing "Roly Boly Eyes."

However, we'll overlook the impersonation, for the simple reason that the Charlie King voice makes it typically Leonard, even if some of the mannerisms are lacking.

The rest of King's act consists of published numbers, sung in the usual Charlie King manner. Incidentally, he looks much more "juvenile" than he did when he last appeared in his "Love Letters" and before that with "Dream Stars."

With King is Willie White, who accompanies at the piano for all numbers—including the impersonation. In fact, he suggests it, after the hinting for "Buzz Around," which didn't get over with this audience. White also does a solo, offering a medley of his own numbers.

The act will please. G. J. H.

EDNA LUBY

Theatre—Proctor's 23rd Street.
Style—Singing, impressions.
Time—Nineteen minutes.
Setting—One and two.

Edna Luby is an attractive looking blonde with personality and a smile, and shows class.

She looked well in a gown of pea green edged with black and strings of black jet beads, black slippers and stockings.

Her opening number was "You Are Full of Ze Bull of Ze Boulevard," following which she gave a good impression of Beatrice Herford, her voice, manner and intonation being produced with fidelity.

Adele Rowland was next imitated, Miss Luby using "When You're in Love It's a Wonderful Thing." This went for a fair hand.

The cafe scene used by Marie Nordstrom followed and was accorded the best applause in the act.

For a finish Miss Luby did Lillian Shaw singing "Angelo," and took a couple of bows.

Some of the impressions failed to get over because of the fact that the audience at this house had probably never seen the originals. H. W. M.

ETHEL DAVIS

Theatre—Audubon.
Style—Singing.
Time—Fourteen minutes.
Setting—In One.

This routine is very much the same which Miss Davis is doing on the Century Roof, and at the various Shubert Sunday concerts. However, she's new to vaudeville in New York, and certainly would be a welcome addition to the ranks of big time vaudeville.

Miss Davis is a very attractive girl, auburn-haired, and possesses a world of personality. Mary Garden won't lose any sleep after hearing her voice (neither will Dorothy Jardon), but she has the right kind of voice for the type of numbers she uses, and her delivery of them is excellent. All of them are for comedy, and she gets full value from each one.

With her is a pianist, unbilled, who accompanies capably. G. J. H.

UNIVERSAL TO GIVE BALL

The employees of the Universal Film Company will give a revue and ball at Floral Hall on April 23.

DOLLY'S DREAM

Theatre—American.
Style—Revue.
Time—Twenty-one minutes.
Setting—"Two."

Had it not been for the toe dancing of Dorothy Meltonio in this act, her cute appearance as a "kid," and personality, which were the only things worth while, we would have wondered what it was all about, or WHY.

The scheme of the presentation, was that of a girl who goes to sleep while playing with a Teddy Bear and dreams that the various toys, such as Jack-in-the-Box, dollies and figures from a large book of nursery rhymes, come to life.

There were a number of girls and a near comedian, who gave vent to such remarks as "I'm going to give you a kiss that would water a horse."

There were changes of costume, dances and songs thrown together and a collection of old gags used as nursery rhymes that the man offered as a song.

There was Little Red Riding Hood, Little Boy Blue, Little Jack, Little Jill and little of anything that should have been offered as entertainment to intelligent men and women.

The "Toy Dance," shown here by Adelaide and Hughes, really a gem in their hands, was very badly imitated. Not only the business of pulling strings for the "papa, mamma" calls, but the intonation, voice, business, etc., were copied.

For a finish the girl who fell asleep says, "I guess I was only dreaming, good night, everybody, good night." Nobody answered her either vocally or by applause.

The act is exceptionally weak and of doubtful value in these days even in the smaller houses. H. W. M.

EDNA BENNET

Theatre—Proctor's 125th Street.
Style—Singing.
Time—Thirteen Minutes.
Setting—One.

Before a special velvet drop in one, on either side of which are embossed the initials of her name, Miss Bennet opens with a number concerning the devil's sister. Her regalia is intended to carry out the impression while electrical effects are also utilized. Her next number is a popular comedy song, an accompanist at the piano devoting the interim between the two numbers to a medley of popular airs.

In her next number Miss Bennet is a riot of color. She herself is a tall blonde. She wears a green hat, a purple jacket, a champagne colored gown, and white shoes and stockings. "Scandinavia," a nut song, won laughs, but Miss Bennet has not the ability to get by in a single act although she tries hard to please. She forced two bows. J. Mc.

JUNE IMES AND CO.

Theatre—Regent.
Style—Musical sketch.
Time—Fifteen minutes.
Setting—Full stage (special).

Miss Imes and a man, billed as "and company," but who does half the work, place the scene of the offering on the deck of a ship. The couple are supposed to be a newly-wedded pair, who have quarreled, and both are going to Bermuda on board the ship to get away from each other. They meet on deck, and the process of making up the quarrel composes the act.

A few songs by Miss Imes, and with the man are included in the routine, the act closing with "The Last Waltz I Had With You," from "Cinderella on Broadway." The singing is ordinary, as far as voice is concerned, but is delivered fairly well.

The act is a pleasing offering for the better small time and should do well there. G. J. H.

TROUPERS THAT WERE AT SHERMAN LAKE LAST SUMMER, WHO WANT COTTAGES

Fred Miller
Mr. and Mrs. J. B. Quinlan
James B. Donovan, Marie Lee Co.
Mr. George Rosener & Co.
Adele Oswald
Bobbie La Salle (of Kranz and La Salle)
The Dawson Sisters
Harry Barrett
Little Virginia
Howard and Ross
Tom Mahoney
Arthur Young & Co.
Eddie Martz (of Hon. Waller and Martz)
Evans and Perez
Bill Connie
Gus Pabst
Sig Franz Troupe
Juggling McBanns
Sam and Ada Well
Al Burton & Wife
Mr. & Mrs. Coulter (of the Old Homestead Co.)
Harry Howard
Geo. Moore
Wheeler and Potter
Oswald Jackson
Mr. & Mrs. Howard Washburne
Mr. & Mrs. Curray
Effie Crandal
Madison Sisters
Harry Bennett
Bessie Fennell
Artie Leeming (of the Hitchy Koo Show)
Mr. and Mrs. Ladd
Lovie Kelly
Mrs. Moscrop (Mother of The Dawson Sisters)

These were the Troupers, besides many other people who had cottages at

SHERMAN LAKE

Davenport Center, N. Y.

2000 Ft. Elevation. Bathing,
Fishing. Write

DAN SHERMAN

of "The Old Jazz Circus"

HOTEL UNDER NEW MANAGEMENT THIS YEAR

VAUDEVILLE BILLS

WATERBURY
Poli's—Jimmy Hodges.

PANTAGES CIRCUIT

MINNEAPOLIS
Pantages—Chas. & Mayme Butters—Hugo Lutgens—Tracy, Palmer & Tracy—Camilla's Birds—Burton & Dwyer—Xochiti.

WINNIPEG
Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

REGINA & SASKATCHEWAN
Pantages—Jack Dempsey—Chandon Trio—Maidle De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

EDMONTON
Pantages—Gray & Askin—Fern, Bigelow & King Jones & Jones—Yes, My Dear—Alanson.

CALGARY
Pantages—Claire & Atwood—Coleman, Goetzen & Co.—Jed's Vacation—Diana Bonhair—Paynton & Ward—The Liberty Girls.

GREAT FALLS & HELENA
Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

BUTTE
Pantages—4 Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple 4—Shaw's Circus.

SPOKANE
Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Soman & Sloan—Mme. Zulieka & Co.

WALLA WALLA & N. YAKIMA
Pantages—Rose, Ellis & Rose—Rinehart & Duff—Wells & Boggs—Bruce Duffet & Co.—De Michells Bros.—Rhoda's Elephants.

SEATTLE
Pantages—Gordon & Day—Engle & Marshall—Hugo Lutgens—Dritt Wood—The House of David Band.

VICTORIA, B. C.
Pantages—The Norvelles—3 Quillan Boys—Ray & Fox—Svengali—Meyers, Burns & O'Brien—Cevenne Troupe.

VANCOUVER, B. C.
Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Pernale & Shelly.

TACOMA
Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Marfa Rehn—Quinn & Caverly—September Morn.

PORTLAND
Pantages—Paul Petching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

TRAVEL
Pantages—Apple Blossom Time—The Gaudschmidts—Sterling Saxophone 4—Sampsel & Leonard Co.—Tom Kelly—Corelli's Circus.

SAN FRANCISCO
Pantages—Rosa King Trio—Austin & Allen—5 Violin Misses—Primrose's Minstrels—Zelda Santley—5 Petrows.

OAKLAND
Pantages—Bedini's Horses—Bedini's Dogs—Peerless Trio—Ahn & Beck—Downing & Davis—George Hamid Troupe.

LOS ANGELES
Pantages—Rostina & Barrett—Carter & Buddy—Embs & Alton—Otto Brothers—Julnar of the Sea.

SAN DIEGO
Pantages—The McIntyres—Heck & Stone—Countess Verona—Clair Vincent & Co.—The Norvello Bros.—The Borasini Troupe.

LONG BEACH
Pantages—Melnotte Duo—Redmond & Wells—Baldwin Blair & Co.—Doll Frolics—Howard & Ross—4 Bell Hops.

SALT LAKE CITY
Pantages—Sidney & Townley—3 Sons of Jazz—Salvation Molly—Maude Earle Co.—The Pals—3 Bartos.

OGDEN
Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemo's Japs.

DENVER
Pantages—Wyoming Trio—George & Ray Perry—Stateroom 13—Walton & Brandt—Putting It Over.

MARCUS LOEW CIRCUIT

NEW YORK CITY
American (First Half)—Eddie Montrose—O'Neill Sisters—Fisher's Circus—Yorke & Mabelle—Sunshine—Boyle & Bennett—Leigh DeLacey & Co.—Mulcahy & Buckley—Baggott & Sheldon. (Last Half)—Helen Jackley—Ardell & Tracy—Van Dyke & Devlin—Robinson McCabe Trio—Fortune Queen—Hickey & Hart—Mae & Hill—Joe Whitehead—McDonald Trio.

Victoria (First Half)—Helen Jackley—Mills & Smith—Van & Carrie Avery—Bobby Henshaw & Co.—Dancers Supreme. (Last Half)—Esther Trio—Mulcahy & Buckley—Sunshine—Lane & Smith—Great Felix.

Lincoln Sq. (First Half)—Albert Donnelly & Co.—Moore & Fields—Artie Mehlinger—McDonald Trio. (Last Half)—Mudge Morton Trio—Boyle & Bennett—Conway & Fields—Artie Mehlinger—Casting Lloyds.

Greely Sq. (First Half)—3 Cliffords—Emmett & McLane—Alf Ripon—Murray & Lane—Conway & Fields—Melody Festival. (Last Half)—Hanson & Clifton—O'Neill Sisters—Yorke & Mabelle—Van & Carrie Avery—Worsley & Rogers—6 Musical Noises.

Delancey St. (First Half)—Work & Mack—Cedric & Lindsay—Will & Mary Rogers—Ben Meroff & Co.—Money is Money. (Last Half)—3 Cliffords—Emmett McLane—Mills & Smith—Dolly's Dream—Ward & Wilson—Skating Macks. National (First Half)—Skating Macks—Rolls & Royce—Fisher & Hurst—Luckey & Harris—Hanson & Clifton. (Last Half)—Russell & Hayes—Loew, Evans & Stella—Bobby Henshaw—Money is Money.

Orpheum (First Half)—Noel Lester—Lowe, Evans & Stella—Telephone Tangle—Joe Whitehead. (Last Half)—Work & Mack—McConnell & West—Williams & Payton—Fisher's Circus.

Boulevard (First Half)—Ardell & Tracey—Williams & Taylor—Robinson McCabe Trio—Salle & Rohles—Odiva & Seals. (Last Half)—Eddie Montrose—Fisher & Hurst—Ben Meroff & Co.—Odiva & Seals.

Ave. B (First Half)—LeRoy Bros.—Firman & Oldsmith—Nine Krazy Kids—Ben Lynn—La Temple & Co. (Last Half)—Gibson & Long—Fagg & White—Downing & Bunin Sisters—Callahan & Bliss—Franklyn Bros.

BROOKLYN, N. Y.
Metropolitan (First Half)—Esther Trio—McConnell & West—Dolly's Dream—Ward & Wilson—Great Felix. (Last Half)—Bollinger & Reynolds—Cedric & Lindsay—Leigh Delacey & Co.—Salle & Rohles—Melody Festival.

Fulton (First Half)—Mudge Morton Trio—Bart Boyle—Callahan & Bliss—Bollinger & Reynolds. (Last Half)—Albert Donnelly Co.—Murray & Fields—Dancers Supreme.

Palace (First Half)—Franklyn Bros.—Flo Ring—Fagg & White—Maxine Dancers. (Last Half)—Little Pippifax & Co.—Alf Ripon—Will & Mary Rogers—Frank Sabini—Nine Krazy Kids.

Warwick (First Half)—Gibson & Long—Lane & Smith—Little Pippifax & Co. (Last Half)—Ward & Belmont—Conners & Boyne—Jack Reddy—Hank Brown & Co.—Maxine Dancers.

BALTIMORE
Eugene Bros.—Paramo—Pinney Jarrett & Co.—Anthony & Arnold—Jim & Irene Marlin.

BOSTON
(First Half)—The Parshleys—Hall & O'Brien—Moher & Eldridge—Robert Henry Hodge & Co.—Zelaya. (Last Half)—Lawrence Bros. & Thelma—Jerome & Albright—Pearson & Wallace—Tappan & Armstrong—5 Musical Buds.

FALL RIVER
(First Half)—Lawrence Bros. & Thelma—Jerome & Albright—Pearson & Wallace—Tappan & Armstrong—5 Musical Buds. (Last Half)—The Parshleys—Moher & Eldridge—Robert Henry Hodge & Co.—Zelaya.

HAMILTON, CANADA
(First Half)—Giri in the Basket—Downing & Lunds—Harry Mason & Co.—Steve Freda—Scrantons. (Last Half)—Wray's Mannikins—Murphy & Klein—Lee Beggs & Co.—Frank Terry—Rhyme & Rhythm of 1921.

HOBOKEN
(First Half)—Conners & Boyne—Justice—Hank Brown & Co.—Around the Clock. (Last Half)—Racing Days—Danny—Murray Livingston—Bits & Hits.

HOLYOKE
(First Half)—Martin & Elliott—Laing & Green—Turner & Joselyn—Frank Sabini—Casting Lloyds. (Last Half)—Aerial Macks—McDermott & Vincent—Jeff Healy & Co.—Luckey & Harris—Around the Clock.

LONDON, CANADA
(First Half)—Summers Duo—Callan & Kenyon—All Rajah & Co. (Last Half)—Will & Irene Telaak—Hawthorne & Cook—Kaisha & Co.

MONTREAL
Harry LeToy—Darby & Brown—Cardo & Noll—Tillyou & Rogers—Virginia Steppers.

OTTAWA, CANADA
Heras & Preston—Farrell & Hatch—Florence Henry & Co.—Will J. Evans—Topics & Tunes.

PROVIDENCE
(First Half)—Peters & LeBuff—Grace Leonard & Co.—Walter Fenner & Co.—Anger & Adlon—Ruloff, Rulowa & Ballet. (Last Half)—Pasquale & Powers—Hall & O'Brien—Cooper & Lane—Danny—Laurie Ordway & Co.—Al Golem Troupe.

SPRINGFIELD
(First Half)—Pasquale & Powers—Cooper & Lane—Danny—Laurie Ordway & Co.—Al Golem Troupe. (Last Half)—Peters & LeBuff—Grace Leonard—Walter Fenner & Co.—Anger & Adlon.

TORONTO, CANADA
Loew's—Grace Ayres & Co.—Phil Davis—De Witt & Robinson—Fads & Fancies—Koler & Irwin—Myatic Hanson Trio.

Uptown (First Half)—Wray's Mannikins—Murphy & Klein—Evans & Sidney—Lee Beggs & Co.—Frank Terry—Rhyme & Rhythm of 1921. (Last Half)—Giri in the Basket—Downing & Lunds—Gray & Muriel—Harry Mason & Co.—Steve Freda—Scrantons.

WASHINGTON, D. C.
Three Kansasa Boys—Rose & Lee Bell—Arthur Sullivan & Co.—Ralph Whitehead—Grazer & Lawlor.

WINDSOR, CANADA
(First Half)—Will & Irene Telaak—Hawthorne & Cook—Kaisha & Co. (Last Half)—Summers Duo—Callan & Kenyon—All Rajah & Co.

BOOKED FOR RETURN DATE

Jacob Silbert, the eminent Yiddish actor, has just completed his tour of New England. The season has been very successful, and a return engagement will be played. "The Man Without a Home" has been a drawing card, and negotiations for a coast run are under way.

TO HOLD BENEFIT FOR ACTORS

CHICAGO, Ill., March 14.—The benefit performance to be given for the sick and needy actor, will be held at the Auditorium Theatre on May 29, when a vaudeville performance of twenty acts will be given. The benefit will be given under the direction of the American Hospital Association and the money will be devoted to the needs of sick and needy actors.

N. V. A. TEAM STARTS

The baseball season of the National Vaudeville Artists' Club was started last Friday evening, when twenty-five members met in the office of Henry Chesterfield, secretary of the organization, to discuss plans for the coming season. In the absence of Ernie Stanton, regular manager of the team, Sammy Smith, who pitched last season, was elected manager. Al Grossman was re-elected business manager of the team, having capably held that position last season.

The first game of the season will be held on either April 3 or April 10. It is planned to secure the Polo Grounds, if possible, for this occasion, and charge an admission of fifty cents for the game, which will be played with a team representing the music publishers. The proceeds of this game will go for the benefit of the N. V. A. Insurance Fund, in the same manner as theatre receipts for April 8 will be donated. In the event that the Polo Grounds cannot be secured, the game will be played at Dyckman Oval, or some other available playing grounds.

For this affair, a programme of entertainment is being arranged. Keith's Boys Band will play for the occasion, and a "Performers' Circus" will be held before the game, featuring an old-time circus parade. All performers who desire to help, can offer their services to John Liddy, general manager of the team, who can be found at the N. V. A. clubhouse.

In discussing plans for the coming season, it was announced that all members who make the team will be presented with solid gold N. V. A. pins, with a special design of two crossed bats and a ball, put on top of the pin.

The first practice of all those who intend to come out for the team will be held this Wednesday morning at Central Park. Practice will also be held on Saturday morning.

Among those who attended the meeting were: Tommy Gordon, who was elected mascot and bat-carrier; Bob McDonald, Walter Winchell, El Bart, Jess Libonati, Loring E. Smith, Frank Grace, Sammy Smith, John Liddy, Billy Dale, Jack Goodall, and Al Grossman. Henry Chesterfield addressed the meeting.

NEW HOUSE FOR ST. LOUIS

ST. LOUIS, Mo., March 7.—A modern fireproof theatre, to cost \$75,000, will be erected in Webster Grove, a suburb of this city, with a seating capacity of 1,200 people. The architecture will be of a mission type and the structure will have, built in, a \$12,000 pipe organ.

It is the intention of the builders to show pictures, but a stage which can be readily equipped for vaudeville is a part of the plans. Contracts have been let and ground will be broken this week.

ALDA THEATRE ROBBED

CHICAGO, Ill., March 14.—The safe of the Alda theatre was blown open on Thursday night and \$900 in currency was removed. The interior of the theatre was slightly damaged from the explosion. This is the third time that yeggmen have been successful in robbing the theatre safe. The city police believe that there is a strong gang, which specializes in robbing the strong boxes of local theatres. No trace of the safe blowers has been found.

Attractions at City Theatres

GOOD TIMES World's Biggest Show at Low-
AT THE est Prices
HIPPODROME MATINEE DAILY
Seats Selling 5 Weeks in Advance

CAPITOL B'way at 51st St.
Edward Bowes, Mgr. Dir.
MARCH "A TALE OF TWO WORLDS"
CAPITOL GRAND ORCHESTRA
ERNO RAPEL, Conductor
Presented by S. L. ROTHAPPEL

B. F. Keith's
PALACE Broadway and 47th St.
Mat. Daily at 2 P. M.
25, 50 and 75c. Every
night, 25, 50, 75, \$1, \$1.50
KITTY GORDON (in Person), JACK WILSON
& CO., WHITING & BURT, others, and 4
MARX BROS.

GEO. M. COHAN'S THREE BIG HITS
HUDSON THEATRE, West 44th St.
Mats. Wed. and Sat.;
Eves. 8.30
GEO. COHAN'S PRODUCTION
OF
"THE MEANEST MAN IN THE WORLD"
Cast Includes
OTTO KRUGER and **MARION COAKLEY**
GEO. COHAN Theatre, B'way and 43d St.
Evs. 8.30; Mats. Wed. & Sat.
GREATEST MYSTERY OF THEM ALL
THE TAVERN
"WHAT'S ALL THE SHOOTIN' FOR?"
Knickerbocker B'way, 36th St.
Evs. 8.15; Mats.
Wed. & Sat. 2.15
GEO. M. COHAN'S COMEDIANS
In the New Musical Comedy
"MARY" ISN'T IT A
GRAND
OLD NAME

ELTINGE Thea. W. 46d St. Evs. 8.45
Mats. Wed. & Sat., 2.30
A. H. WOOD Presents
"LADIES' NIGHT"
IN A TURKISH BATH

LYCEUM West 45th St. Eves. 8.30
Mats. Thurs. and Sat. 2.30
DAVID BELASCO Presents
INA CLAIRE In a New Comedy
By Avery Hopwood
THE GOLD DIGGERS

REPUBLIC W. 42d St. Eves. 8.30
Mats. Wed. and Sat.
JOHN GOLDEN Presents
GRACE LARUE & HALE, HAMILTON
In a Selfish Comedy
DEAR ME;

OLYMPIC 14th Street,
Near 3d Ave.
THIS WEEK
SOME SHOW
Next Week—TEMPTERS

BROOKLYN THEATRES
GAYETY Throop Avenue and
B'way. Daily Mats.
Williamsburg 0524.
TIDDLE DE WINKS
Next Week—FOLLIES OF PLEASURE
EVERY SUNDAY TWO BIG CONCERTS

EMPIRE Ralph Avenue and
B'way. Daily Mats.
Bushwick 3520.
Powder Puff Revue
Next Week—ED LEE WROTHE

STAR Jay or. Fulton St. Mat.
Daily. Tel. Triangle 4397.
Girls From Follies
Wrestling Every Thursday Night
Direction—GEORGE BOTHNER
EVERY SUNDAY 2 BIG CONCERTS

CASINO 96 Flatbush Ave., Bklyn.
Daily Mat. Sterling 6944
Abe Reynolds' Revue
Next Week—JACK SINGER'S SHOW

ODIVA AND SEALS

Now playing a 20 week run in New York City with Marcus Loew

ONE WEEK STANDS

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JACK GREGORY AND CO.

in "NOVELTY LAND"

The big surprise of the season—Booking season 1921-1922. Address all mail to per. address. NOW ON THE LOEW CIRCUIT. JACK GREGORY & CO. 1086 Washington Street, Boston, Mass.

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SENNA & STEVENS

WASH DAY IN CHINATOWN

Direction—MARK LEVY

JULIUS FOXWORTH & FRANCES SMITH

DIXIELAND'S FAVORITE

Direction MARK LEVY

THE BRAMINOS

MUSICAL CLOWNS

TOURING LOEW CIRCUIT
Direction—BRUCE DUFFUS

DOROTHY DOYLE

IN NOVELTY SONG AND DANCE

Direction—MANDELL & ROSE

CHIEF TENDEHOA

AMERICA'S GREATEST INDIAN

Dir. AL. MAYER

ED DALY AND HIS TANGLED ARMY

IN VAUDEVILLE

MANAGERS TAKE NOTICE

ALLEN & HENRY

COMEDY SINGING AND MUSIC

HARP, GUITAR, MANDOLIN AND UKULELES.

DIR. BRUCE DUFFUS

BICKNELL

THE MODEL BAKER

MONDE

PIANO

ACCORDEONIST

PICTURE STARS AT BALL

SAN FRANCISCO, March 14.—Thousands attended the big picture ball given last night which was the event of the season. Thirty-three movie stars appeared, and Herman Heller, of the California Theatre, led a combined orchestra of two-hundred and fifty musicians. It was a full dress affair and a most effective scene greeted the spectator when over fifty colored flood lights were focused on the brilliant assemblage. The visiting actresses and actors included: Clara Kimball Young, Mr. and Mrs. Hobart Bosworth, Miss Vera Sampson, Priscilla Dean, Mary Miles Minter, Harry Carey, Bessie Barriscale, Howard Hickman, William Russell, Phyllis Haver, Bebe Daniels, Beatrice Michelena, Monte Blue, William Carlton, Max Linder, Irene Rich, Mary Thurman, Beatrice Joy, Wheeler Oakman, Edith Roberts, Bessie Love, May Allison, Bryant Washburn, G. D. Edison, Viola Dana and others.

The affair of the evening previous was given in honor of the visitors at the Palace Hotel where seven hundred and twenty guests sat down to a \$5 per plate repast. The success was due to the untiring efforts of the committee of the Allied Amusement Industries of Northern California, which included Eugene Roth, chairman; Ed B. Baron, grand marshal; reception committee, Ben F. Simpson, Ralph Pincus, Leon Levy, W. A. Crank, J. A. Parthinton, Carol Natnan, N. Hersog, A. Jackson and Fred Voight.

TO LICENSE ORGAN-GRINDERS

BERLIN, Germany, March 14.—The German Government has just passed a most elaborate law, which has as its center the lowly hurdy-gurdy. The status of the organ-grinder is to be established through the fact that he must now obtain a license, and this permit to be properly executed must carry on its surface, the photograph of the "artist." The government will only issue licenses to the aged, invalids or those wounded during the war and thus incapacitated. Persons convicted for military or civil offences during the last five years, or who are of bad character, will be refused the right to legally turn the crank of a street organ. Then, again, the licenses will be issued for one district at a time, giving a man the privilege to work in a given territory during the life of the year's permit. Foreigners cannot obtain licenses to play in the streets of German possessions.

CAPITOL TO OPEN ON MAR. 28

MONTREAL, Can., March 15.—H. M. Thomas has been made temporary manager of the New Capitol Theatre, which will be opened on March 28. Chas. J. Braham will attend to the publicity work; Stewart Dunlop, treasurer; James Wigner, stage director. The theatre will seat 2,600. Motion picture stars will be present on the opening night.

DR. MARCH AGAIN PRACTISING

Dr. Harry March, for the past ten years or so associated with theatricals as the proprietor of March's Musical Merry Makers, has abandoned theatricals and returned to his professional practice. He opened offices in Apartment 32 of the Ardsley, where he will cater to the profession only.

HODGES IN NORFOLK

Jimmy Hodges will head his own musical stock company when it opens on April 25 at the Wells Theatre in Norfolk for a summer engagement for the Wells Amusement Company. Hodges is finishing a six-week tour for the Poli circuit before going south.

FILM LETTER WINS PRIZE

Samuel S. Cohen, of 1353 Fifth avenue, was awarded first prize, \$100 in cash, for having written the best letter discussion of "Midsummer Madness," which ran recently at the Criterion. The prize was awarded by Hugo Reisenfeld.

NEW HOUSE FOR BRONX

Plans for the building of a new motion picture theatre at Burnside and Creston avenues, in the Bronx, were filed last week by the Burnside Theatre Corporation, of which S. Friedberg is president.

FIGHT PICKFORD NULLIFICATION

MINDEN, Nev., March 12.—That Leonard B. Fowler, Attorney General of Nevada, was without authority when he filed an action to have set aside Mary Pickford's divorce from Owen Moore is the contention of Gavin McNab and P. A. McCarran, attorneys for the screen star, who has started to fight the move to nullify her divorce. A brief to this effect was filed today by District Judge Dangan.

The brief contends that the State was represented at the trial by the court, and that the court's action in granting the decree was conclusive and final. It also says that in not a single case which the Attorney General of Nevada has cited in his brief was an Attorney General or a State a party in a direct proceeding for the purpose of annulling a decree of divorce rendered by the courts of the same State in which the action was pending.

In citing previous cases where the State has begun action against the parties to a divorce suit, the brief filed by Miss Pickford's attorneys, points out that in none of these cases did the State seek primarily to prosecute a defendant, either civilly or criminally, for the primary objective of annulling, or setting aside, a decree of divorce rendered either by the courts of its own State, or by the courts of another State.

It also points out that "the interest of the State of Nevada, in divorce proceedings, is vested in its courts, that represent neither the plaintiff nor the defendant, but the State itself, and that the State, being represented by the conscience of the court, must accept the action of the court, in the form of its decision, as necessarily exclusive, conclusive and final."

The brief was filed today so that there would be no conflict with the removal proceedings that have been filed against Judge Dangan in the Legislature because of his alleged failure to perform certain judicial duties.

NEW TALKING MOVIE READY

LONDON, March 14.—Dr. A. O. Rankine, of the University College of London, who perfected the method of telephoning by fluctuating beams of light through selenium cells, has invented a talking motion picture which is a combination of this light telephone and the ordinary method of making pictures. An actual reproduction of spoken words has been made on a film by the use of a selenium cell camera.

It is possible to run this film through an ordinary motion picture projector, the beam of which is trained on the light telephone. The spoken words are then repeated through a telephone trumpet, the sound being distinctly audible in a large hall. It is believed that within the near future it will be possible to film pictures and the speeches of the actors at the same time.

BILL TO LICENSE OPERATORS

ALBANY, N. Y., March 14.—Assemblyman Edward J. Flynn, of New York City, has introduced a bill in the Legislature, which requires that persons operating motion picture apparatus or its accessories before a private or public assemblage, shall be compelled to hold a license from the mayor or licensing authorities. It is stipulated in the Flynn law that the applicant for a permit "shall have had full charge of, and operated motion picture projection apparatus, for not less than six months, and that his own affidavit to that effect be presented." The provisions further set forth that those disobeying this edict, whether operator or employee who permits the misdemeanor, will be subject to a fine of not less than \$100 or imprisonment.

MARGARET DE GRAY MARRIES

Margaret de Gray, of the De Gray Sisters, who have been actively engaged in motion pictures with the Selznick Corp., was married recently to George Reinor Curzon, a cousin of Lord Curzon of England.

The ceremony was performed at the Swedish Lutheran Church, after which the couple went to Miami, Fla., for their honeymoon.

The bride will continue in her picture work with the Selznick company.

BURLIQUE ROUTES

COLUMBIA WHEEL

Al Reeves' Joy Bells—Empire, Toledo, 14-19; Lyric, Dayton, 21-26.
 Abe Reynolds' Revue—Casino, Brooklyn, 14-19; Peoples, Philadelphia, 21-26.
 Best Show in Town—Gayety, Toronto, Ont., 14-19; Gayety, Buffalo, 21-26.
 Bostonians—Star and Garter, Chicago, 14-19; Gayety, Detroit, 21-26.
 Bowery—Grand, Hartford, Conn., 14-19; Jacques, Waterbury, Conn., 21-26.
 Bon Tons—Park, Youngstown, O., 14-16; Grand, Akron, 17-19; Star, Cleveland, 21-26.
 Big Wonder Show—Gayety, Omaha, 14-19; Gayety, Kansas City, 21-26.
 Dave Marlon's Own—Casino, Philadelphia, 14-19; Hurtig & Seamon's, New York, 21-26.
 Ed Lee Wrothe's Best Show—Hurtig & Seamon's, New York, 14-19; Empire, Brooklyn, 21-26.
 Flashlights of 1920—Gayety, Montreal, Can., 14-19; Empire, Albany, 21-26.
 Follies of the Day—Empire, Albany, 14-19; Gayety, Boston, 21-26.
 Folly Town—Stamford, Conn., 16; Park, Bridgeport, 17-19; Empire, Providence, 21-26.
 Girls de Looks—Jacques, Waterbury, 14-19; Miner's Bronx, New York, 21-26.
 Girls of the U. S. A.—Peoples, Philadelphia, 14-19; Palace, Baltimore, 21-26.
 Girls from Happyland—Olympic, Cincinnati, 14-19; Columbia, Chicago, 21-26.
 Golden Crooks—Open, 14-19; Gayety, St. Louis, 21-26.
 Hip Hip Hooray Girls—Gayety, Detroit, 14-19; Gayety, Toronto, Ont., 21-26.
 Hits and Bits—Gayety, Buffalo, 14-19; Gayety, Rochester, 21-26.
 Harry Hastings' Big Show—Miner's Bronx, New York, 14-19; Orpheum, Paterson, 21-26.
 Jollities of 1920—Casino, Boston, 14-19; Columbia, New York, 21-26.
 Jack Singer's Own Show—Columbia, New York, 14-19; Casino, Brooklyn, 21-26.
 Jingle Jingle—Lyric, Dayton, 14-19; Olympic, Cincinnati, 21-26.
 Lew Kelly Show—Bastable, Syracuse, 14-16; Gayety, Utica, 17-19; Gayety, Montreal, Can., 21-26.
 Mollie Williams' Own Show—Orpheum, Paterson, 14-19; Majestic, Jersey City, 21-26.
 Maids of America—Majestic, Jersey City, 14-19; Perth Amboy, 21; Plainfield, 22; Stamford, Conn., 23; Park, Bridgeport, 24-26.
 Million Dollar Dolls—Gayety, Pittsburgh, 14-19; Park, Youngstown, O., 21-23; Grand, Akron, 24-26.
 Powder Puff Revue—Empire, Brooklyn, 14-19; Empire, Newark, 21-26.
 Peek-a-Boo—Columbia, Chicago, 14-19; Berchell, Des Moines, Iowa, 20-24.
 Parisian Whirl—Gayety, St. Louis, 14-19; Star & Garter, Chicago, 21-26.
 Roseland Girls—Palace, Baltimore, 14-19; Gayety, Washington, 21-26.
 Rose Sydel London Belles—Gayety, Kansas City, 14-19; open, 21-26; Gayety, St. Louis, 28-April 2.

Snappy Snaps—Empire, Newark, 14-19; Casino, Philadelphia, 21-26.
 Social Maids—Gayety, Boston, 14-19; Grand, Hartford, 21-26.
 Step Lively Girls—Gayety, Rochester, 14-19; Bastable, Syracuse, 21-23; Gayety, Utica, 24-26.
 Sporting Widows—Empire, Providence, 14-19; Casino, Boston, 21-26.
 Town Scandals—Star, Cleveland, 14-19; Empire, Toledo, 21-26.
 Twinkle Toes—Berchell, Des Moines, Ia., 13-16; Gayety, Omaha, Neb., 21-26.
 Victory Belles—Gayety, Washington, 14-19; Gayety, Pittsburgh, 21-26.

AMERICAN WHEEL

All Jazz Revue—Reading, Pa., 17; Grand, Trenton, 18-19; Bijou, Philadelphia, 21-26.
 Bathing Beauties—Empire, Cleveland, 14-19; open, 21-26; Academy, Pittsburgh, 28-April 2.
 Beauty Trust—Lyceum, Columbus, 14-19; Empire, Cleveland, 21-26.
 Beauty Revue—Majestic, Scranton, 14-19; Armory, Binghamton, 21-23; Elmira, 24; Niagara Falls, 25-26.
 Broadway Belles—Haymarket, Chicago, 14-19; Park, Indianapolis, 21-26.
 Big Sensation—Empire, Hoboken, 14-19; Cohen's, Newburgh, 21-23; Cohen's, Poughkeepsie, 24-26.
 Cabaret Girls—Academy, Buffalo, 14-19; Cadillac, Detroit, 21-26.
 Cute Cutes—Open, 14-19; Academy, Pittsburgh, 21-26.
 Follies of Pleasure—Greenfield, 16; Pittsfield, 17; Gloversville, 18; Amsterdam, 19; Gayety, Brooklyn, 21-26.
 French Frolics—Trocadero, Philadelphia, 14-19; Majestic, Scranton, 21-26.
 Girls from Joyland—Capitol, Washington, 14-19; Trocadero, Philadelphia, 21-26.
 Girls from the Follies—Star, Brooklyn, 14-19; Empire, Hoboken, 21-26.
 Grown Up Babies—Cohen's, Newburgh, 14-16; Cohen's, Poughkeepsie, 17-19; Howard, Boston, 21-26.
 Hurly Burly—Penn Circuit, 14-19; Gayety, Baltimore, 21-26.
 Jazz Babies—Grand, Worcester, 14-19; Plaza, Springfield, 21-26.
 Joy Riders—Gayety, Louisville, 14-19; Empress, Cincinnati, 21-26.
 Kewpie Dolls—Park, Indianapolis, 14-19; Gayety, Louisville, 21-26.
 Kandy Kids—Plaza, Springfield, 14-19; Holyoke, 21-22; Greenfield, 23; Pittsfield, 24; Gloversville, N. Y., 25; Amsterdam, 26.
 Lid Lifters—New Bedford, 14-16; Fall River, 17-19; Grand, Worcester, 21-26.
 Mischief Makers—Century, Kansas City, 14-19; open, 21-26; Gayety, Minneapolis, 28-April 2.
 Monte Carlo Girls—Standard, St. Louis, 14-19; Century, Kansas City, 21-26.
 Naughty Naughty—Gayety, Newark, 14-19; Long Branch, 21; Asbury Park, 22; Reading, Pa., 24; Grand, Trenton, 25-26.
 Pat White's Gayety Girls—Academy, Pittsburgh, 14-19; Penn Circuit, 21-26.
 Parisian Flirts—Gayety, Minneapolis, 14-19; Gayety, St. Paul, 21-26.
 Puss-Puss—Howard, Boston, 14-19; New Bedford, 21-23; Fall River, 24-26.
 Razzle Dazzle—Open, 14-19; Gayety, Minneapolis, 21-26.
 Round the Town—Bijou, Philadelphia, 14-19; Star, Brooklyn, 21-26.
 Record Breakers—Binghamton, N. Y., 14-

16; Elmira, 17; Niagara Falls, 18-19; Star, Toronto, Ont., 21-26.
 Some Show—Olympic, New York, 14-19; Gayety, Newark, 21-26.
 Social Follies—Gayety, Milwaukee, 14-19; Haymarket, Chicago, 21-26.
 Stone & Pillard's—Empress, Cincinnati, 14-19; Lyceum, Columbus, 21-26.
 Sweet Sweetie Girls—Gayety, St. Paul, 14-19; Gayety, Milwaukee, 21-26.
 Tiddle Tattle—Gayety, Baltimore, 14-19; Capitol, Washington, 21-26.
 Tiddle de Winks—Gayety, Brooklyn, 14-19; Olympic, New York, 21-26.
 Tempters—Cadillac, Detroit, 14-19; Englewood, Chicago, 21-26.
 Tidbits of 1920—Englewood, Chicago, 14-19; Standard, St. Louis, 21-26.
 Whirl of Mirth—Star, Toronto, Ont., 14-19; Academy, Buffalo, 21-26.

PENN CIRCUIT

Monday—Johnstown, Pa.
 Tuesday—Cumberland, Md.
 Wednesday—Altoona, Pa.
 Thursday—Williamsport, Pa.
 Friday—Lancaster, Pa.
 Saturday—York, Pa.

J. A. CRESSVILLE'S SISTER DEAD

Mrs. Sophia Cook, sister of John A. Cressville, died at her home in Boston, Mass., on March 7. Many in the musical profession will remember Mrs. Cook through Mr. Cressville, who was formerly cornetist with the U. S. Cavalry Band of St. Louis; Hedley's National Band of Providence, and Reeves American Band of Providence. Mr. Cressville at present is connected with a large concern manufacturing band instruments. He resides at Harrisburg, Pa.

AARONS PICKS CAST

Alfred E. Aarons has picked the leading characters for his new musical play, "Two Little Girls in Blue," which he will shortly produce. Fred Jackson wrote the book, Paul Lannin and Vincent Yoemans the music, and Arthur Francis the lyrics. Ned Wayburn will stage the piece, in which the Fairbanks Twins, Oscar Shaw, Olin Howland, Fred Santley, Virginia Earle, Julia Kelety, Stanley Jessop, Edward Begley, Evelyn Law and Vanda Hoff will appear.

JUDGMENT AGAINST NESBIT

A judgment of \$3,244 against Evelyn Nesbit was awarded Francis and Company, dressmakers, in the Supreme Court last week. The actress did not appear to contest the suit which was instituted, according to the plaintiff, after Miss Nesbit had failed to pay for gowns, wraps, hats, and capes purchased in October, 1919.

ACTORS' GUILD CELEBRATES

The Catholic Actors' Guild on March 11 celebrated with a Prosperity Festival at the Hotel Astor. The membership of the guild has been more than quadrupled during the past three months. Brandon Tynan, president, stated that a central office had been opened at 220 West 42nd street, New York, to care for and aid players of all religious denominations, who arrive from outside cities and who may not be familiar with the Metropolis. "If an actor is out of work and can give references, we can help him get a position and tide him over until he better his financial standing," says Mr. Tynan. The star at the dinner was Chauncey Olcott. Other entertainers were Lillian Breton, of the Metropolitan Opera House; Sylvio Paglia, the Italian baritone; Florence Nelson, danseuse; Angela McCabill, reader; Lawrence Schaeffer, concert pianist, Miss May Fine at the piano, and Miss Janet Van Auken.

The annual benefit will be held at the Cohan Theatre on April 3. Victor Dowling will be chairman of the patrons, and Mrs. Henry Taft will be chairman of the patronesses. On the entertainment committee will be George M. Cohan, Brandon Tynan and Gene Buck. A plot for burying Catholic actors was donated to the Guild by Archbishop Hayes.

MAY WIRTH AT CANADIAN EXPO.

May Wirth has been booked for a two weeks' engagement at the Canadian National Exposition commencing August 29th at a salary of \$5,000 for the two weeks.

This is said to be the largest salary ever paid to a riding act at an outdoor attraction.

TALLEST MAN FOR CIRCUS

Johan Van Albert, the tallest man in the world, who stands nine feet five inches, is to be the attraction with the C. A. Wortham shows, which open April 17, in San Antonio, Texas. Barney Meyers is managing him.

MACMEEKIN OPENS IN FRISCO

SAN FRANCISCO, March 14.—J. A. MacMeekin, music publisher, who lately returned from New York, has established a San Francisco office. Mr. MacMeekin left for Honolulu on the Steamer Manu, March 9.

HELEN LEWIS TO OPEN STOCK

Helen Louise Lewis, who closed recently in the leading role of Belasco's "Tiger Rose," is organizing her own stock company, which she will take to the coast.

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